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STRANSKY MAKES A SUCCESSFUL DEBUT

**Critics and Public Agree That
Philharmonic Society's New
Head Is a Conductor of Distinct
Force and Individuality—Efrem
Zimbalist Scores a Triumph**

Josef Stransky made his debut as conductor of the Philharmonic Society of New York at Carnegie Hall on the evening of Thursday, November 2, and a happy relief followed the tension of expectancy which preceded the event. It is not often that a conductor is called upon to make his debut in a new position under circumstances as difficult as those which presented themselves on Thursday evening. The great fame of his predecessor, and the conflicting feelings aroused in Germany and America by the announcement of the new incumbent, all combined to make Mr. Stransky's initial task a nervous one. The hearty welcome which he received at the hands and hearts of a large audience must have done much to relieve any tension which he may have felt, and his advent, if thought by some to have been made under inauspicious circumstances, was certainly not inauspicious in the event itself.

Coming upon the stage Mr. Stransky presented a youngish and vivacious appearance, and bowed smilingly in all directions in response to the greetings of the audience. He presented the following program:

Beethoven, Symphony No. 8, F major; Liszt, Symphonic Poem, "Tasso"; Glazounow, Concerto for Violin, A minor, op. 82, I. Moderato, II. Tranquillo; Andante, Cadenza, III. Finale; Allegro (Efrem Zimbalist, soloist); Wagner, Prelude to "Die Meistersinger."

There is no question as to the pleasing impression which Mr. Stransky made in general as a conductor. He proved his knowledge of the scores by conducting without them and by giving many significant and subtle indications to the players. In his motions Mr. Stransky is rather vigorous, and is precise in his beat. With regard to the extremes of control by intellect and by visible enthusiasm, Mr. Stransky holds a middle ground. The only thing in his conducting which approaches being a mannerism is the cultivation of some rather unusual movements of the left arm and hand, which sometimes, through long passages, almost wholly supersedes the right.

The orchestra itself was not yet in the best of form, although Mr. Stransky appears to have made the most of the short opportunity which he has had for rehearsing it. In precision, shading and refinement generally the performance was excellent. The impression which Mr. Stransky gave out was distinctly a musical one. Sufficiently individual, he has not that excess of individuality which stands between the soul of the hearer and the soul of the composer. His aim is distinctly that of the interpreter, not of the virtuoso who would prefer an attention to himself rather than to the music. The capacities revealed by Mr. Stransky on Thursday evening were, beyond general good musicianship, chiefly those of vivacity, enthusiasm and a considerable degree of emotional power. It was to be remarked, however, that the program afforded nothing of the deepest aspects of music, and it will therefore be necessary to wait before Mr. Stransky's full stature as a musician can become known. The symphony was a sheer delight throughout, the conductor's slight idiosyncrasies of interpretation and tempo being insufficient to cause particular comment.

The "Tasso" dragged its somewhat wearisome lengths finally up to a tremendous climax, which revealed notable powers of breadth and large impressiveness in Mr. Stransky's conducting.

The young violinist, Zimbalist, was an instantaneous and genuine success of the

sort that does not often occur in the concert world. The audience listened in amazement while this extremely modest young man, totally without affectation or unnecessary motions of any kind, sent forth into the hall tones most extraordinary in their volume and quality. Zimbalist's lower tones remind one of Gerardy's cello, and the tones of his entire upper range have a roundness and rich beauty seldom experienced in the register where one rather expects thinness and fineness. The hearer is left without the sense of a bow being drawn across the strings. Tone, under Zimbalist's touch, seems to issue from the violin and swell powerfully through the hall without the apparent factor of mechanical motion.

The Glazounow Concerto was not, perhaps, his happiest medium for revelation. Glazounow is never without a certain quality of distinction, but, on the other hand, he lacks true imagination and true melodic conception, and while the concerto offered ample opportunity to reveal the potentialities of the violinist it could not serve to reveal in actuality all the qualities which this remarkable player possesses. He is apparently at the beginning of a most brilliant career, and should conquer the world like an Alexander. Even after a dozen or so recalls the audience was loth to cease applauding.

Mr. Stransky closed the concert with a spirited performance of the "Meistersinger" Prelude, characterized by warmth and breadth. He was heartily applauded at the conclusion of each work, and after the Beethoven was presented with a large wreath.

ARTHUR FARWELL.



EFREM ZIMBALIST

Young Russian Violinist, Who Scored an Emphatic Triumph at His New York
Début, Appearing with the Philharmonic Orchestra

—Photo by Mishkin Studios.

Comments of Daily Paper Critics on Mr. Stransky's Début

Mr. Stransky is a young man possessed of abundant energy and self-possession; he is a man of authority, of commanding presence, possessed of clearly defined intentions which he is capable of imparting and enforcing. These things are of the nature of fundamentals in one who is to be a potent force at the head of an orchestra. His command of the technique of his art appears to be ample, and his decisive beat, sometimes tending to the picturesque molding of phrases and the ostentatious indication of entrances, was followed by his men with evident enthusiasm.—Mr. Aldrich in *The Times*.

Mr. Stransky will not be here today and gone tomorrow. There will be numerous opportunities in the course of the season to study his worth, but it may be said this morning that last evening's concert was a promising beginning and it looks as if the Philharmonic Society might be congratulated on securing a good director for its concerts. At any rate every music lover will sincerely hope that Mr. Stransky will grow into general favor and that the venerable organization to which the city owes so much, will prosper under him.—Mr. Henderson in *The Sun*.

Josef Stransky is still young and full of strength. Whether he has more than strength and youth one could not gather from the work he did last night. It would seem safe, however, to infer from the rude vigor which distinguished his conducting that he cares less for light and shade, for grace and charm, than for more broad and massive qualities.—Mr. Meltzer in *The American*.

His control of his orchestra was firm, his securing of tonal contrasts effectively legitimate and his climaxes well ordered. The "Meistersinger" prelude too received commendable treatment, and its performance brought the concert to a close. There was moderate applause of brief duration.—Mr. Key in *The World*.

Recent expressions of opinion by leading Berlin critics encouraged the hope that Josef Stransky, like Anton Seidl, whose name also was hardly known when he came to us, would surprise and delight the public. That was just what happened last night at Carnegie Hall.—Mr. Finck in *The Evening Post*.

[Continued on page 32]

GARDEN'S "CARMEN" OPENS PHILA. OPERA

**Her First Appearance as Bizet's
Heroine—An Impersonation with
Many Original Touches—Maggie
Teyte's Successful Debut in
"Nozze di Figaro"—The "Cen-
drillon" Première**

PHILADELPHIA, Nov. 6.—With "Carmen," the same opera that opened the local Metropolitan Opera House—then known as the Philadelphia Opera House—on Tuesday evening, November 17, 1908, under Mr. Hammerstein's management, the fourth season of grand opera at Broad and Poplar streets, and the second of the Philadelphia-Chicago Company, was inaugurated last Friday evening with the first appearance of the inimitable Mary Garden in the title rôle of Bizet's opera as the especially interesting feature of a brilliant and altogether notable occasion. The cast was much the same as three years ago, Charles Dalmorès again being the *Don José*, Hector Dufranne the *Escamillo*, and Alice Zeppilli the *Micaela*, Miss Garden replacing Maria Labia in the title rôle. Cleofonte Campanini, once more was in the conductor's chair. The house was crowded with Philadelphia's élite, gorgeous gowns and radiant jewels adorning the city's fairest in boxes and parquet, the new orchestra circle boxes, added to those of the proscenium and grand tier, and the magnificent new stairways on either side of the auditorium, at the front, adding to the splendor and convenience of the house. It is safe to say, in fact, that the local opera season never had a more brilliant or auspicious opening.

A Fascinating Portrayal

There is nothing in the way of novelty about "Carmen," to be sure, but the fact that Miss Garden was making her initial appearance in the title part was enough to excite a great deal of curiosity. This *Carmen*, while perhaps not all that was expected by some persons who were looking for startling innovation and striking sensationalism, was marked by individualism and potent fascination. For Miss Garden cannot be less than interesting, invariably is original and is sure to be fascinating, and her interpretation of the cigarette girl is all these and more.

There is not in this new *Carmen*, however, as was looked for by many, probably by the majority, a noticeable departing from tradition or conventionality. Not that it is conventional—for how could the imaginative Mary ever be that?—but in general effect and "business" it follows the familiar presentation of the character. In many smaller details, however, in distinctly characteristic touches that show originality of conception, Miss Garden is "different." Her *Carmen* is not broken or abandoned. She seeks, rather, to convey the idea that the girl was not naturally of a dissolute or vicious character, but, being a born coquette, fond of admiration and eager for conquest, was led irresistibly on, and swept by impetuosity and passion to her own destruction. This seemed to be a *Carmen* more ingenuous than wicked, more capricious than cruel. She was careless of her affections, even cold where no fire of passion set an answering spark aglow, but Miss Garden, somehow, made one feel that a deliberate aim to captivate, purposely to destroy, was not an innate trait. If she did these things, it was because of indifference and thoughtlessness more than from absolute viciousness.

Not a Bold, Unscrupulous "Carmen"

Thus is this *Carmen* given a touch of guilelessness that softens to some extent its wickedness. Essentially the siren, with a knowing look and an enticing glance of the eye, she is not the bold

BOSTON ORCHESTRA ITS OWN SOLOIST

Incomparable Performance of
Strauss, Debussy and D'Indy
Works

BOSTON, Nov. 4.—The Boston Symphony Orchestra gave an unforgettable concert yesterday in which the orchestra was itself the unapproachable soloist, and a thrilled audience applauded to the echo the "Zarathustra" of Strauss, and with less warmth Debussy's "L'après-midi d'un faune" and D'Indy's "Istar Variations" and cooled its palates with Mendelssohn's "Melusina" overture—the prelude to a concert which presented within an hour and a half three of the greatest masterpieces of modern music. It is not necessary to defend Strauss any longer or to describe in detail what is unquestionably one of the greatest, if not the greatest, of the orchestral compositions which have appeared since the Ninth Symphony of Beethoven. The Strauss tone poems are now the daily bread of big orchestras and big audiences, and, while we are still too near to pick and choose, it seems probable that "Thus Spake Zarathustra," a dream as mad as and more complete and glorious than the strivings of the famous philosopher who put it in letters, towers above all of the other orchestral declarations of the greatest prophet in contemporaneous music. For the world owes more to Friedrich Nietzsche than many realize, and the spiritual union of two pioneers of the soul represents one of those rare perfections and fulfillments that occasionally occur in art, teaching us that there are more subtle and transcendent relations in the universe than we are thus far able to recognize with our scientific philosophy.

The performance of "Thus Spake Zarathustra" was one of the finest that have been given by the finest of American orchestras in a number of seasons, and leaving aside the question of Strauss's poetic purposes and their overwhelming fulfillment, the mere sound of the orchestra, of the rainbow colored C Major chord of the opening and at the end of the fugue, the universal rejoicing that follows this section, and the conclusion—a conclusion which stamps Strauss as the loftiest, the maddest idealist of them all—the mere sound of these places was enough to make the ears drunk with tonal glory. No wonder that when the last C of the double-basses had been plucked there was an instant of sheer silence, and then applause that rolled on until the conductor had come back twice, and his men had finally risen with him to acknowledge the merited tribute to their splendid virtuosity. The performance, in one of those exceptional hours when everything goes well, was nearly as incredible as the composition.

The French compositions of the latter half of the program furnished examples, perhaps immortal, of the two extremes of the present French school, or schools. Neither is it necessary longer to dispute the marvelous and intangible beauty of Debussy's impressionisms, and as for D'Indy, as was remarked by Philip Hale, he can wait for his recognition. It will come. The "Istar Variations" should be heard far oftener on orchestral programs. In them it is possible that D'Indy has reached his zenith. He has achieved a tonal structure of wonderful beauty and imagination, and his theme, the theme of the beautiful *Istar*, is adequate to the poetic thought which underlies his work. As *Istar* descended to the bottom of Hell a warder at each of the seven gates took from her one of her garments and at last she arrived in the infernal regions, in matchless glory of herself. The *Istar* theme is in itself quite Oriental and it is associated with a falling phrase that is at once rapturous and melancholy and longing with the sad sensuousness of the East. First, the most gorgeous of all the variations and later a variation like unto the sparkling and the delicate vibrations of falling jewels; a moment when the theme throbs out in the strings, as though impatient to show itself in all its wonder; a variation when the whole orchestra plays in unison, and the unison melody has a splendid strength and austerity of outline, the orchestra rising and falling on a wave of gorgeous tone, and finally *Istar* herself, and as a photographic background a counter-figure in the horns! The composition is a fascinating blend of white counterpoint and glowing color of fine archaisms and Oriental savor which might surprise some of those who look upon D'Indy as a cold-blooded cerebral. D'Indy, too, is a poet, a most noble idealist, and there is that in his music, a clean, white-hot radiance and passion, that put him, too, in the highest ranks of those who make art to-day. O. D.

MORE MUSICAL CELEBRITIES INVADE AMERICA



Left to Right: Basil Ruysdael, Dr. David G. Hill, Hermann Jadlowker and Arthur Van Eweyk

Musical celebrities have apparently taken almost complete possession of every steamship now returning from Europe and now, with the opening of the opera season only a few days distant, New York is again the Mecca of artists. On board the *Kronprinz Wilhelm*, which arrived about a week ago, were among others Basil Ruysdael, basso of the Metropolitan Opera Company; Hermann Jadlowker, the German tenor, who

will sing the title rôle in "Lobetanz," the first novelty of the season; and Arthur van Eweyk, the eminent Dutch-American baritone, who has won much fame as a *lieder* singer. The accompanying picture was taken during the voyage and shows these artists from left to right in the order named, save that the person standing next to Mr. Ruysdael is Dr. David G. Hill, former American ambassador to Germany.

DE PACHMANN IN A HAPPY MOOD

Indulges in His Most Picturesque
Antics at Second New York
Recital

The large audience at the second de Pachmann recital in Carnegie Hall, New York, last Saturday afternoon, got more than its money's worth of enjoyment, for the pianist, anxious to atone, apparently, for his comparative quiet at his previous appearance, indulged in his most picturesque antics. He created much amusement at the very start by carefully dusting off the piano with his handkerchief, by roundly scolding the stage attendant who had not adjusted his piano stool correctly, and then by cautioning the audience to keep still. His playing, too, was punctuated by delighted exclamations over his own work and by various explanatory comments on the music.

His program was devoted to Beethoven, Chopin and some short pieces by Mendelssohn, Schumann, Liszt and Weber. It cannot be said that he did full justice to the "Waldstein" Sonata of the first named, for though a beautiful performance tonally it lacked the essential element of breadth and dramatic force. Nor are Chopin's F Minor "Fantasie" and C Sharp Minor Scherzo in the province of this artist. On the other hand de Pachmann was heard at his most enchanting in that master's C Major Mazurka and two preludes and in Schumann's "Vogel als Pronet," a Liszt Mazurka and Mendelssohn's "Spring Song." All these were rapturously applauded, and at the close he added many encores, including Chopin's D Flat Valse, a prelude and an étude. H. F. P.

To Sing French Opera on Coast

Several singers who are to join the French opera company, organized by Pierre Grazi to tour the Pacific Coast, arrived in New York on the French liner *La Lorraine* on November 4. The artists included Auguste Affe, tenor, and Mme. Affe, soprano; Mlle. Gustin, contralto; Mme. Chambellan Troncy, soprano, and Mme. Richardson, soprano, a native of Boston and educated in Paris.

Burrian on Way Here

CHERBOURG, Nov. 4.—Carl Burrian, the German tenor, sailed for New York to-day, on the *Rotterdam*, to join the Metropolitan Opera Company.

HAROLD BAUER WINS PITTSBURGH AUDIENCE

Classical Program Exhibits His
Fine Qualities of Tone and
Execution

PITTSBURGH, Nov. 6.—Harold Bauer appeared at the first concert of the season by the Art Society of Pittsburgh at Carnegie Music Hall last Friday night, his program comprising excerpts from the works of Mendelssohn, Mozart, Schumann, Chopin, Gluck-Sgambati and Liszt. The pianist's work was received with the warmest approbation, but he was chary with his extra numbers, playing only one, the G Flat Major Etude of Chopin. Generally speaking, Bauer excels in the singing tone which he imparts to his instrument. His touch is firm and decided, and at the same time delicate and clear. Perhaps the lilting passages of Mozart's Sonata in F major best pleased the audience with Chopin's Nocturne in E major a close second, but the entire program was one of masterful execution.

The Tuesday Musical Club gave a brilliant recital last Tuesday afternoon in the auditorium of the Twentieth Century Club, with Anna Case of the Metropolitan Opera Company as soloist. She pleased her large and appreciative audience mightily and provided a very fascinating beginning of what promises to be a most interesting season for this organization.

A lecture full of interest was given last Thursday night by William H. Oetting on the "Life and Works of Ludwig Van Beethoven." The illustrative program which was exceedingly well selected, was as follows: Sonata 31, No. 2, in D minor, Mrs. B. F. Link; Molto Adagio from Sonata, op. 10, No. 1, Gertrude Kreiger; Sonata, op. 31, No. 3, in E flat major, Edith Graff; First Movement from "Moonlight" Sonata, Gertrude Kreiger; Andante Favori in F major, Myrtle Speer; Sonata, op. 57, in F minor, Mr. Oetting.

Mr. and Mrs. James Stephen Martin gave the first of their series of recitals last Saturday afternoon at their home in Walnut street with local musicians as soloists. These included Mrs. Harvey S. Fouse and Gertrude Heaps, contraltos; Sophia Kassmir, soprano; Dr. W. C. Hartmount, tenor; I. Roy Dickie, bass, and Blanche Sanders Walker. E. C. S.

Vienna will hear Elgar's Second Symphony for the first time in January.

NOTABLE WEEK FOR POHLIG ORCHESTRA

Kathleen Parlow's Violin Playing
Adorns Program of Rare
Quality

PHILADELPHIA, Nov. 4.—With Kathleen Parlow as soloist the Philadelphia Orchestra this week presented a program that could scarcely have been more enjoyable, for not only did yesterday afternoon's audience, which completely filled the Academy of Music, sit enthralled by the playing of the wonderful Canadian girl violinist, but it found rare pleasure also in the interpretation by the orchestra, under Mr. Pohlig, of Alexander Glazounow's Symphony, No. 7, in F; Saint-Saëns's symphonic poem, "Phaeton," and the "Carnaval" overture of Dvorak.

The symphony marked one of Mr. Pohlig's most brilliant achievements this season, and its radiant beauty, reflecting the most melodious phase of the modern Russian school, was fully realized, the orchestra in all its divisions responding with the utmost sympathy, comprehension and skill to his splendid leadership. The playing of the two shorter numbers was no less effective, there being particular delight in the graphic and picturesque composition of Saint-Saëns, in which Phaeton recklessly drives the chariot of the sun, and would have caused heaven only knows what terrestrial damage, had not Jupiter interfered with that tremendous thunderbolt crash of brass and drums. Mr. Pohlig was recalled several times to the platform at the conclusion of the symphony.

Miss Parlow, tall, slender, girlish, seeming to be too frail for much exertion, nevertheless has surprising strength and endurance, and the manner in which she sailed into the Tchaikowsky Concerto in D Major, the technical difficulties of which at one time were said to be insurmountable, was amazing. It seemed to possess no difficulties for her, and not only was she wonderful in the encompassing of all its intricacies and the overcoming of its mountainous obstacles, but there was in her interpretation the grace, sympathy and delicate effects that mark the true artist. Her Philadelphia triumph yesterday was complete, emphasizing her success of last season, and the audience was so enthusiastic that she responded with two encore selections, "Melodie," by Tchaikowsky, and the prelude to Bach's Sonata in E. After the concert Miss Parlow was the guest of honor at a tea given by the Musical Art Club. A. L. T.

Flonzaley Quartet Here for Long Tour

The Flonzaley Quartet of Swiss musicians arrived in New York on the *Lusitania* November 3 for their seventh tour of the United States. The tour will be managed by Loudon Charlton and will include a visit to the principal cities of the Pacific Coast. They will give New York concerts at Carnegie Lyceum Hall on December 4, January 8 and February 26. The members of the quartet are, as usual, Adolfo Betti, Alfred Pochon, Ugo Ara and Ivan D'Archembeau, and they have been spending the Summer in Tronchet, near Lausanne, Switzerland, practicing and giving weekly recitals at the villa of Edward de Coppet, founder of the quartet. Ugo Ara, the viola player, has recovered from an injury to his hand.

Tetrazzini Sings to English Factory Workers

LONDON, Nov. 4.—Before she sailed for New York, on Wednesday, on the steamship *Amerika*, Mme. Tetrazzini won the gratitude of a crowd of two thousand working people by singing to them at their big factory in Middlesex, which she had visited some months before. The diva was cheered and cheered again by the factory people, who, besides showering her with flowers, took the horses from her carriage, when she departed, and themselves drew her to the station.

Nordica's Singing Class to Resume

The singing class organized by Mme. Nordica last Winter in connection with the Political Equality Association, of which Mrs. Oliver H. P. Belmont is president, will resume class work at the studio of Mme. Gardner-Bartlett, No. 257 West Eighty-sixth street, New York, on Wednesday evening, November 15. The class will meet at Mme. Bartlett's studio until the permanent headquarters of the Political Equality Association, at No. 13 East Forty-first street, are ready, December 1.

HERE'S HERESY! A SINGER WHO SAYS SINGERS AREN'T GENUINES

And—Worse and More of It—They're Very Rarely Thorough Musicians, Either, If One May Believe Mme. Theodora Orridge—Also They Don't Specialize Enough

"SINGERS are not geniuses. The quality of genius is to be sought among conductors, violinists, pianists and other classes of musicians. It does not exist with singers—at least not with the majority of them."

And to think that a singer herself should utter this! Truly the age of miracles has not yet ceased. Theodora Orridge, the young English mezzo-soprano and new recruit for Metropolitan honors, gave voice to these apparently iconoclastic sentiments without hesitation, and with the ring of profound conviction. Fascinating, magnetic, attractive she leaned forward in her large armchair in the eagerness to give point to her assertions.

"Furthermore, you very rarely find a singer who is a thorough musician," she went on to tell a representative of MUSICAL AMERICA. "See the immense amount of technical knowledge a conductor has to have; see what excellent compositions one often gets from pianists and from violinists. And what is the result when a singer begins to compose music? Horrible stuff, unworthy of attention! He can think only of the voice; beyond writing gratefully for that he has no ideas. But in general how many singers' musical knowledge extends outside the mere bounds of vocal art as such?"

"Moreover, I do not think that the exactions of the present time are tending to improve the achievements of singers. In my opinion, matters were far better in former years when the singer specialized, when he devoted himself altogether either to one school of opera or to another and did not find it necessary to mingle styles indiscriminately, without regard to his own individual limitations. Would it not be far better if those particularly identified with Italian opera should devote themselves entirely to Italian art and if those who interpret Wagner should stick to Wagner exclusively. The process of constant alternation is rarely encompassed to good purpose. The styles are too different. Caruso is a great artist and he, you see, is a specialist. He is not attempting that which is outside his province."

"Of course, in saying all this I have in mind the opera houses of Europe which, unlike the Metropolitan here, cannot afford special companies for different types of opera. And it is only on exceptional occasions that the managements secure the service of some specialist to assist them in giving an extra fine performance."

Never Sang in Own Land

Mme. Orridge, strange to say, has never sung in her native country. Like Mme. Sembrich, she started out with the intention of becoming a violinist. She studied that instrument at the age of twelve and at sixteen went to Germany to study piano. This she did at the Frankfort Conservatory and attained a high degree of proficiency on the keyboard. It was only then that one of her instructors discovered that she had a splendid voice—an opinion afterwards confirmed by no less an authority than Manuel Garcia. It was decided to cultivate it, but only during Conservatory hours was the young woman allowed to sing. Eventually the singer gained the ascendancy and took precedence over the pianist and so Mme. Orridge found herself a concert artist. Of opera she took no thought.

"I sang in Vienna once," she says, "and though I had had but little training up to that time I was advised to go to the teacher of Selma Kurz. Now, it is a curious fact that a teacher who is very good for one person may not be good for another, and so it proved in this instance. If this man did not exactly harm my voice he did not do it any good and so I left him. Another one heard me and, without urging me to go under his tuition, begged me to sing at

a concert he was giving. I did so. Gustav Mahler was one of those present. After the concert Mahler urged me strongly to study operatic rôles. 'Here is a 'Rienzi'



Theodora Orridge, the New English Mezzo-Soprano of the Metropolitan Opera House, as Selika in "L'Africaine"

score," he said. 'How long will it take you to study the part of *Adriano*?' It is a long rôle and I told him that I could do it in no less than three weeks."

"Very well, do so," he said, 'and in three weeks come back to me with it learned.'

"I took the music, hurried back to Frankfort, studied the part, and then, though I knew nothing about acting or stage routine whatsoever, I sang the rôle at the Royal Opera in Vienna. That was five years ago. Since then I have had much operatic experience. But I still keep up my concert work, which I love and which I find far less exacting than opera."

"I have not yet sung in England. It is most strange how matters are worked there. The English are always insisting that they are so eager to hear English singers. Hammerstein is opening an opera house in which, he says, he will employ mostly English girls. Well, look over his list of singers and see how many English names you find. And yet among all the

foreigners that he has there are but few who can really be described as well known."

"Beecham is another who has proposed to act in behalf of native talent. Yet without a letter of introduction from a person of importance, one cannot even get near him. He seems to intrench himself behind a high wall. One can always go to a German opera director and get an audience. Then, if your voice suits him he will engage you for a few performances. Mahler himself used to hold a number of such auditions every day. But it seems impossible to get Mr. Beecham to do such a thing."

Apparently America is not the only place that needs sound scolding for neglecting native in favor of foreign artistic prod-

DAMROSCH OFFERS A BEETHOVEN PROGRAM

"Pastoral" and Fifth Symphonies Afford a Tonic Effect on New York Audience

A noteworthy contrast to the previous performances of the works of Liszt was the concert of the Symphony Society of New York at the Century Theater on Sunday afternoon, November 5, when a program was given consisting of two Beethoven symphonies, the "Pastoral" and the Fifth.

It is good sometimes to forget the modern and the ultramodern and submerge oneself thus in one of the greatest aspects of music in the past. There is too great a tendency on the part of the present mature generation and the younger generation of musicians to over-emphasize the value of mere novelty of sound effect in modern music at the expense of genuine ideas. For one who places ideas, as such, above effects, there will be no sense of lack in listening to a Beethoven program, despite the absence of modern harmonic and modern orchestral ideas. One merely wishes that the wielders of modern technical resources might be vouchsafed such colossal and creative ideas as those of Beethoven.

The concert on Sunday afternoon had a medicinal and tonic effect upon the soul. The "Pastoral," which a decade ago was regarded as hopelessly hackneyed, has, of late years, been less often heard, and brings therefore new freshness with it. The second movement, "By the Brook," seemed unnecessarily long, although its performance was characterized by some fine subdued string effects, and some excellent work from the woodwinds in the little *Waldweben* at the end. No modern composer, making the most of modern orchestral resources, has ever come closer to an intimate expression of the feeling inspired by a thunder storm than has Beethoven in this symphony. Mr. Damrosch made the most of its dramatic possibilities.

In the rendering of neither symphony did Mr. Damrosch depart in any particularly striking ways from the tradition, except here and there to emphasize a note or a phrase in an individual manner, as in the extraordinary emphasis of the brass in the closing chord of the Fifth symphony, which produced a particularly telling effect. The *fermate* of the first movement were held out to a laudable length, and with undiminished intensity. One of the woodwinds managed to get out of tune at the close of the *Andante*. The condition of the orchestra is excellent and there were no discernible rough edges in its performance.

The present arrangement of the stage seems to give the best results thus far obtained at the Century Theater as regards acoustics. The audience was fairly large and very appreciative.

ARTHUR FARWELL.

Herbert Plans New Operas—Prophesies Bright Future for American Works

PHILADELPHIA, Nov. 4.—Victor Herbert, whose opera in English, "Natoma," will be repeated here this season, is planning to write one and possibly two more operas within the coming year. Speaking of American audiences and of the future of music in this country Mr. Herbert was very optimistic and said:

"It is very gratifying to note the wonderful progress and education of the American people in the appreciation of opera. I am glad that they are now thoroughly conversant with the fact that the masterpieces in music are worth knowing, and that the destiny of opera in this city is in the hands of a director as capable as Mr. Dippel. But this is only the beginning of opera in the United States. The day is not far distant when Americans will take the lead in all things pertaining to opera, and companies of excellent singers, all American, will sing in English, depicting American life, and therefore the better to be understood by the American people. Had I not had the faith in this which I have I should never have written 'Natoma,' nor should I contemplate writing other operas in the English language."

Myrtle Elvyn Returns from Europe

Myrtle Elvyn, pianist, has just arrived in America to begin a tour which already amounts to over fifty engagements. During her year abroad she appeared in concert and recital five times in Berlin, playing several times before royalty and in Leipzig, London, Cologne, and other cities on the continent and in England. Her first appearance on her present tour will be with the Elsa Ruegger quartet in Detroit and immediately afterward she will give her Chicago recital.

Katharine Goodson's Tour

Among the engagements which Antonia Sawyer has up to date closed for Katharine Goodson, the eminent pianist, are her début with the New York Symphony on January 13, four appearances with the Boston Symphony Orchestra, two appearances with the Kneisel Quartet, one in New York and one in Brooklyn, and solo appearances with the New York Philharmonic and the Minneapolis Symphony Orchestra. Miss Goodson will give recitals in Boston, New York, Baltimore, Buffalo, Norfolk, Conn., West Chester, Penn., Faribault, Minn.,

Raleigh, N. C., New Orleans, La., Evanston, Ill., and at the Misses Masters' school at Dobbs Ferry, New York. She will arrive in America during the first week in January, and though only available for five months she will be before the public constantly during that time.

New Metropolitan Opera Tenor

Charles Hargreaves, a tenor who is favorably known in the American concert field, has been engaged by the Metropolitan Opera Company to appear in important rôles throughout the season.

Constantino Back from South America

Florencio Constantino, the eminent Spanish tenor of the Boston Opera House, arrived in New York on November 4, on the steamship *Vasari*, from South America. He looked robust and well, and had had a splendid season in grand opera in Buenos Ayres during the Summer months, which are the Winter months in Argentina. Buenos Ayres has a remarkably fine opera company, and Signor Constantino is its bright, particular star, as he is also at the Boston Opera. He will probably return to Buenos Ayres next Spring.

GARDEN'S "CARMEN" OPENS PHILA. OPERA

[Continued from page 1.]

wholly unscrupulous *Carmen* that some singers have pictured her to be.

In appearance Miss Garden makes a beautiful and captivating *Carmen*, though it cannot be said that even the dark wig, the big hoop earrings or the colorful gowns and lace mantillas she wears make her



—Photo Copyright Matzene.
Mary Garden as "Carmen"

appear particularly "Spanish," though she does succeed in producing, particularly in the dance before *Don José*, in the second act, and in her rendering of the "Habanera," the attitude and aspect of the voluptuous señorita. She makes no use of the castanets, as Calvé and others have, but gives the dance in the inn scene with spirit, grace and abandon. Vocally, Miss Garden's *Carmen* is one of the best things she has done. It ranks, for the most part, with her interpretation of *Marguerite*, as she sings the music fluently, intelligently and with correctness, as well as with considerable feeling and expression, giving little cause for criticism as to vocal mannerism or shortcoming. The music shows the best and most musical tones of her voice, and not until the last act, where it becomes most dramatic, does she indulge in any of her accustomed peculiarities of vocalism. Here, as is generally the case in most of her interpretations, she acted much better than she sang. But, on the whole, her *Carmen* is a notable achievement vocally as well as in a dramatic sense.

Dalmorès as "Don José"

The *Don José* of Dalmorès, as on former occasions, had real dramatic significance and was superbly sung, his voice seeming never to have been in better condition. With all of its ringing resonance preserved, it had last night less of that explosiveness on the high notes that has marred this fine tenor's work at times, and was more sympathetic than ever. Dufranne's *Escamillo* lacked something of distinction, however, especially in a vocal sense, for, sonorous and rich as his voice is, and splendidly effective in some parts, the Bizet music does not show it at its best, and the famous "Toreador" Song, as he delivered it, was received with some indifference and with no demands for a repetition. He redeemed himself somewhat in the last act, however, showing more in the way of his customary vocal capability. In person and manner Dufranne is well suited to the part of the intrepid bull fighter, giving it dash and authority. Alice Zeppilli again made a demurely attractive *Micaela* of becoming simplicity and potent charm, while her clear, vibrant soprano is more beautiful than ever, having taken on new power and brilliancy. Henri Scott gave more than ordinary significance to the rather unimportant part of *Zuniga*, by means of his handsome, manly presence and skilful use of a magnificent bass.

The conducting of Campanini once more proved his distinguished ability and received recognition as another exhibition of his acknowledged musical genius, the audience giving him a cordial reception upon the twenty-eighth anniversary of his first appearance in America. There was a pleasant surprise in the appearance of Rosa Galli, Mr. Dippel's young and pretty new *première danseuse*, who led the bal-

let and took the house by storm with her wonderful toe dancing and pirouetting. For Mlle. Galli is indeed a wonder, equaling Genée in lightness and grace and in endurance as a toe dancer excelling Pavlowa.

"Le Nozze di Figaro" was sung at the matinée on Saturday afternoon, while in the evening "Il Trovatore" was presented at the first popular-price performance. While it was announced that the presentation of the Mozart opera was the only one to be given this season, it is likely that, in view of the manner in which it was received, it will be thought advisable to repeat it later in the season, with the same cast. Of especial interest was the first appearance in this country of Maggie Teyte, who was the *Cherubino*, while Carolina White made her reappearance as the *Countess*; Louise Berat made her début here as *Marcellina*, Mario Sammarco was the *Count*, Huberdeau the *Figaro*, Edmund Warnery the *Basilio*, Malatesta the *Bartolo*, and Venturini the *Don Curzio*, all of these singers being individually so successful in their parts that the performance as a whole reached a high plane of merit. The delicate tracery of melody that Mozart spun with the skill of a magical musician was given all the requisite lightness and poetic effect, with glints of sparkling humor and a radiant realization of its romantic beauty, under the all-comprehending direction of Conductor Campanini, the orchestra being splendidly proficient, and the singers, in spite of the fact that all were new to their parts with the exception of Miss Teyte, and less than two weeks ago were rehearsing, book in hand, caught with admirable spirit and spontaneity the buoyant sprightliness of the old composition.

Maggie Teyte's Success

It did not take the audience long to decide that Maggie Teyte is "a little dear," and "just as cute and sweet as she can be." These terms, however, do not, by any means, do justice to the diminutive singer. Maggie just comes up to big Mr. Huberdeau's shoulder, but her talent and artistic capability are in no wise to be reckoned by the size of her dainty person. She presented a most engaging appearance as the susceptible page, and her acting was delicious, while as a singer—well, somebody remarked that her voice is "like Patti's used to be." It is, at any rate, remarkably pure, mellow and sweet, with that rare, rich smoothness sometimes re-



—Photo by Mishkin
Dalmorès as "Don José"

ferred to as "vocal velvet," and is of surprising volume for one so small. She sings, too, with refined artistry, and made a complete conquest of Saturday afternoon's audience, singing "Voi che sapete" so exquisitely that she had to repeat it.

Miss White made a handsome and stately *Countess*, singing in tones beautifully clear and brilliant, with her accustomed fluency. Her rendering of "Dove Sono" was one of the notable features of the performance, and she was heard to special advantage also in the "Letter Duet"

with Miss Zeppilli, who was a vivacious *Susanna*. Mme. Berat gave a touch of real humor to the part of the lovelorn old housekeeper, and her full contralto tones promise to be heard with real distinction later in more important parts. Sammarco looks somewhat more ample of girth than last season, but was as gracefully debonaire as ever, and sang the *Count's* music superbly, while Huberdeau gave the right touch to the part of the rollicking *Figaro*. Warnery sang well as *Basilio*.

The evening performance attracted a fair-sized audience and "Trovatore" was sung in a manner that won generous applause, although the interpretation, on the whole, was not notable. Mme. Frease-



Maggie Teyte, Who Made Her American Début in "Nozze di Figaro"

Green is a handsome woman of imposing presence, and looked the part of the hapless *Leonora*. Nervousness apparently hindered her appearing to the best advantage, and her voice did not seem entirely adequate to such a large auditorium, the high tones being shrill, while at times she appeared to be singing with some effort. Marta Wittkowska, who, in spite of her Polish name, is, like Mme. Frease-Green, an American, made an excellent impression as *Azucena*, acting it with no little tragic significance, while her voice is a full resonant contralto, of a somewhat peculiar but agreeable quality.

Ellison Van Hoose was received with much favor as *Manrico*, making a handsome and gallant appearance as the troubadour. His sympathetic tenor, of fair power and good range, was heard with excellent effect in "Di Quella Pira," which he sang with spirit, while his tones came out well in the "Miserere," and he joined with Mme. Wittkowska in a very creditable rendering of the "Home to Our Mountains" duet in the last act. Alfredo Costa made a dignified *Count di Luna*.

ARTHUR L. TUBBS.

The "Cendrillon" Première

PHILADELPHIA, Nov. 7.—Massenet's "Cendrillon" (*Cinderella*) was sung for the first time in this section of the country last Monday night. The opera had been given an inadequate performance by a French company in New Orleans some years ago, in view of which fact last evening's production could not strictly be called the initial American presentation. The work produced a highly favorable impression on a brilliant audience and much astonishment was expressed that the opera had not been given here many years earlier. Brought out at the Paris Opéra Comique in 1899 it has since been a fixture in the répertoires of most European houses. Judging by its reception last evening there seems every reason to believe that it will win equal favor here.

The cast last evening included Mary Garden as *Prince Charming*, Maggie Teyte in the title rôle, Jenny Dufau as the *Fairy Godmother*, Hector Dufranne as *Pandolfe*, Louise Berat as *Mme. de la Halière* and Mabel Riegelman and Marie Cavan as the two wicked sisters of *Cinderella*. Mr. Campanini conducted.

The libretto of the opera follows the well known fairy tale in every respect. *Cinderella's* stepmother takes her two proud daughters to *Prince Charming's* ball, leaving the unhappy *Cinderella* at home. The *Fairy Godmother* appears to the latter and, clothing her in finery, sends her to the ball. In attempting to escape at an appointed hour she loses one of her glass slippers which is found by the *Prince*, who has, meanwhile, become infatuated with

her. Subsequently they are united by the *Fairy Godmother*.

Massenet's music, while dull in spots, is for the most part suave and delightful. There are moments when the composer suggests the austerities of Bach and the humor of Verdi in "Falstaff" and this results in a certain lack of unity of style. For the rest, the score is typical Massenet, finished in workmanship, delicate in instrumental color and graceful of melody. There are sentiment and poetry in the fairy choruses and dances and especially in *Cinderella's* song "Régis-toi."

The production was in every way worthy of the opera. Mary Garden made a picturesque figure in male attire, and was boyish and graceful throughout. Her acting was a delight, and her singing was what it usually is. Maggie Teyte was winsome and beautiful as *Cinderella*. She sang most appealingly and with brilliancy at times. Jenny Dufau, a new coloratura singer, made a most favorable impression as the *Fairy Godmother*, while Hector Dufranne and Louise Berat as *Pandolfe* and the *Stepmother* respectively were all that could be desired. The Misses Riegelman and Cavan made the most of their small parts and the new *première danseuse*, Rosina Galli, was applauded to the echo. The opera was beautifully staged.

Mr. Bispham in Boston Recital

BOSTON, Nov. 7.—David Bispham sang on Monday afternoon in Jordan Hall and also gave a recitation to music by Rossiter G. Cole. His program included songs by Handel, Purcell, Secchi, Mendelssohn, Verdi, Cornelius, Richard Strauss, Harriet Ware, Louise Elbel, N. J. Elsenheimer and Sidney Homer. The accompanist was Harry N. Gilbert. He also played two piano solos by Sinding and an encore.

Mr. Bispham was in good voice. He interpreted most of his songs with his wonted felicity, and between these songs he informed his audience of their contents and their artistic significance. It did the audience good. They enjoyed "Quando ero paggio" a great deal more when they understood that its text was humorous and its music supposed to be likewise. They were interested in the story of "I'm a Roamer," from Mendelssohn's early opera, "Son and Stranger," and Mr. Bispham sang this diverting song with much effect. The air by Handel was handled with breadth and security. There are those who continue to enjoy Cornelius's "Monotone." Strauss's "Caecilie" was sung with fervor and without mawkishness. The entire program was sung in English. O. D.

"Girl of the Golden West" Wins Favor in Buffalo

BUFFALO, Nov. 6.—The Savage Grand Opera Company gave two fine performances at the Teck Theater the afternoon and evening of November 4 of Puccini's "Girl of the Golden West." It is evident that Mr. Savage has spared no expense in making this production. The *mise-en-scène* is sumptuous and realistic. The alternating cast of the principal singers is entirely adequate to the taxing demands of the music and the minor rôles were all capably sung and acted. The libretto lends itself admirably to the vernacular and from the point of view of realism this English production is more satisfactory than the Italian version of the Belasco play.

Mr. Savage has provided a fine orchestra of fifty musicians, who under the alternate direction of Signors Polacco and Bimboni gave a splendid performance of the intricate score. F. H. H.

John Hermann Loud's Organ Recitals

BOSTON, Nov. 6.—John Hermann Loud, the concert organist, opened his season of ten organ recitals to be given in the First Baptist Church, Newton Center, Mass., this evening with the following program:

Sonata in B Flat Minor, Philipp Wolf-rum; Evening Song in D, Ed. C. Bair-stow; Prelude and Fugue in A, Bach; Improvisation; Great Fugue in D, Alexandre Guilmant. The dates for the recitals are as follows: November 27, December 18, January 1 and 22, February 12, March 4 and 25, April 15 and 29. D. L. L.

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1st Chamber Concert, Cooper Hall, November 14, 8 P. M.

KNEISEL QUARTET
Soloist, CARL MORRIS, Baritone
Beethoven Quartet, F. Minor. Debussy Quartet G minor (2 movements). Soli: ARIAS (1604-1759) Haydn: Quartet, C major op. 54, No. 20.

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"FEELING FINE" SAYS CARUSO ON ARRIVAL

Tenor Here with Last Contingent
of Metropolitan Stars from
Europe

Last of the Metropolitan Opera arrivals, but, with Caruso among them, certainly far from the least, came on Wednesday of this week on board the *Kronprinzessin Cecelie*. They included besides Mr. Caruso, Emmy Destinn, Dinah Gilly, Margarete Matzenauer and Herman Weil.

Mme. Matzenauer is the Metropolitan's new contralto, who will make her debut on Monday night next as *Amneris* in "Aida," the season's opening performance. Two of the other Wednesday arrivals, Caruso and Mme. Destinn, are cast for the same performance. Mme. Matzenauer comes to New York from Munich and will sing principally Wagnerian rôles.

Mr. Weil, the basso, is another newcomer, and will be heard here for the first time, on November 17, as *Kurwenal* in "Tristan und Isolde." Mr. Weil sang *Hans Sachs* in "Die Meistersinger" at Bayreuth last Summer.

Mr. Caruso comes fresh from his triumphs in the opera of Vienna and Berlin where, according to all accounts, he displayed the same quality and vigor of voice as of old. When he left Berlin to sail for New York, he was suffering from a nervous headache, but there was no trace of illness discernible on his arrival Wednesday. He was in the best of spirits and assured his many anxious inquirers that both himself and his voice were "all right."

"Never felt better in my life," declared the tenor. And he looked it.

AMATO IN ST. LOUIS

Audience Completely Under Baritone's
Spell—Kubelik Scores, Too

St. Louis, Nov. 4.—As usual, the Morning Choral Club presented on its opening members' day a soloist who fairly held his audience spellbound. This was none other than Pasquale Amato, the famous Metropolitan baritone, who was heard here this morning for the first time in concert. He appeared here two seasons ago with the Metropolitan company and made a most favorable impression then. His recital this morning, in which he was assisted by Mme. Gilda Longari and Signor Tanara at the piano, was a rare treat. His principal numbers were the aria from Massenet's "Le Roi de Lahore," the Cavatina from "Barber of Seville" and the Prologue from "Pagliacci." Of course these stirring numbers were greeted with rounds of applause. He also sang a group of Richard Strauss's songs and a group of French songs, and, with Mme. Longari, the Duo from "The Magic Flute." The Wednesday Club Auditorium, where the concert was held, was packed to the doors.

Again did Jan Kubelik triumph, when on Wednesday evening last he played here at the Odeon to a packed house. His program was presented in a faultless manner. Marx E. Orberndorfer, pianist, assisted.

H. W. C.

Minneapolis Orchestra's Southern Tour

MINNEAPOLIS, Nov. 4.—A Southern tour is being arranged for the Minneapolis Symphony Orchestra for the early Spring. A few of the cities in consideration are Memphis, Nashville, Birmingham, Mobile, Little Rock and Chattanooga. The first out-of-town concert will be given in Duluth November 10 and 11. Willy Lamping, the new first cellist, will be the soloist for the matinee concert and Henry J. William, harpist, will perform at the Saturday evening concert.

E. B.



Enrico Caruso as He Appeared on His Arrival in New York Last Wednesday

HAROLD HENRY IN RECITAL SHOWS SUPERIOR QUALITIES

Chicago Pianist Adds Interest to His
Program by Including a Group
of Novelties

CHICAGO, Nov. 6.—An exceptionally musical audience manifested no little interest in a piano program cleverly set forth by Harold Henry last Tuesday evening in Music Hall. Mr. Henry's program had dignified inaugural in Beethoven's Sonata, op. 90, the first movement of which was read with inspiring strength and clearness. The second movement had striking beauties to commend it. In the succeeding number the Scarlatti-Godowsky "Concert Allegro" was presented with power and broad conception. The "Keltic" Sonata of MacDowell had a reading that was vital and significant, the breadth and freedom of his playing being really refreshing and his technic impeccable. Another bit of superior playing was Brahms's Rhapsody in G Minor, but some of the feathery fineness of the Chopin "Tarantelle" was not as manifest as usual. These several very difficult tasks indicated the fine and impressive pianistic equipment of Harold Henry beyond cavil. Possibly in the broadening of his style he has sacrificed some of the saccharine qualities. He had the heroism of conviction in producing an entire group of novelties—Ravel's "La Vallée des Cloches" and Chevillard's Etude Chromatique, which were done with much cleverness and fine color. As for Debussy's "What the West Wind Saw," it belongs to no man's land and can be interpreted in various ways—Mr. Henry made it vigorous. The final feature, Liszt's "Vallée d'Obermann," was given with great verve. The audience approved the work of this artist of engaging personality most heartily and he was compelled to respond to several encores.

Philadelphian Wins Distinction Abroad

T. Foster Why, a basso, well known in Philadelphia, where he was a pupil of Percy Dunn Aldrich, has been engaged as solo bass in the American Church in Paris.

Charles W. Clark, the American baritone, gives a recital in London this month.

RACHMANINOFF NOVELTY BY THOMAS ORCHESTRA

Russian Composer's Symphony Proves
a Remarkable Work, Which Suffers
on Account of Its Length

CHICAGO, Nov. 6.—The Thomas Orchestra presented the most important novelty of the season in Rachmaninoff's Symphony, which was essayed here a few months ago by the Russian Symphony Orchestra. It remained, however, for the home organization to reveal one of the greatest works of the Northland since the days of Tchaikovsky. This work proved a remarkable example of the symphonic form, treated in modern fashion. It has beauties, pleasantries, many difficulties, and no little originality exercised throughout the construction, although it is of such length that it has much monotony to militate against it.

The first movement is exceedingly strong, massive and masterful, making an impressive entry into a work planned upon a large scale, but rather irregularly carried out. The dominant impression is marked sonority befitting a variety of moods. The second movement has a Germanic sense of humor that alternatively repels and attracts—yet marked by a certain heaviness that sinks in. It has a superb trio that calls for the best treatment of orchestral soloists and the string passages are particularly brilliant. All through the work there is a surprising mastery of orchestral effects. The third movement, adagio, is confined to the lyrical moods and has a deep, swiftly flowing stream of melody; eventually it rather palls because of its length. One interesting and impressive bit was the long solo for the clarinet—admirably played by Mr. Schreurs. In the finale there is a recapitulation of themes.

It is exceedingly difficult to judge of a work of such caliber at a single hearing, but this manifestly has so much merit that it deserves repetition. Director Stock never conducted with more vigor nor more earnestness than he did in differentiating all the moods and fancies of this scholarly and accomplished Russian.

The program opened with Balakirew's Overture on three Russian themes, a pleasing novelty with many colorful characteristics that make the Northland music agreeable. From this pen it comes with peculiar lucidity and gracefulness—so that these three themes were altogether delightful in charm and in individuality. The second half of the program was devoted to Richard Strauss's somewhat exaggerated family jar, in the prankish tricks of "Till Eulenspiegel" and Richard Wagner's inspirational finale from "Das Rheingold."

C. E. N.

Gemma Bellincioni is to sing *Salomé* in Italian at the Paris Opéra.

LEADER OF OPERA CLAUQUE TRAPPED

Man Who Sells Applause to Singers
Quickly Chased Out of
Philadelphia

By a trap laid by officials of the Chicago-Philadelphia Opera Company in Philadelphia on Saturday of last week an attempt to establish a claque to prey upon the singers was nipped in the bud and the man who planned the organization chased out of town.

Two years ago, when the operations of a claque in the leading opera houses of the country became offensively apparent, a campaign against the institution was started by two newspapers—MUSICAL AMERICA and the New York *World*—and this campaign has now culminated in the repudiation of the claque not only by the general public but by the singers themselves. The methods employed by the claque have been those of similar organizations that have long flourished in Europe, and its activities have been more or less a matter of common knowledge in the Metropolitan, Boston and Chicago-Philadelphia companies.

The leader of the claque who was trapped in Philadelphia was described in despatches from that city as a Russian, Nathan Arlock by name, and about thirty years old. He was confronted by private detectives in the apartment of Maggie Teyte, the new soprano of the Chicago company, to whom he had offered to sell his applause for her debut last Monday night in Massenet's "Cendrillon." The detectives were hidden in a closet and heard the entire proceedings. Arlock told Miss Teyte that he had been offered \$500 to hiss her on her first appearance by some person he refused to name, and suggested that, for a consideration, he would change the hissing to applause.

Later Arlock was taken before General Manager Andreas Dippel and a crowd of wrathful singers whom he admitted having bled in a similar way. Arlock told Mr. Dippel that he had twenty men in his employ and that he had received money in return for applause from almost every singer of note. Arlock declared that he had made \$800 a year at his business clear of all expenses, the method he adopted being merely to visit new singers and inform them that if they didn't pay from \$10 to \$20 a performance they would be sorry for it later. He said that he stationed his men variously about the house so that they applauded or hissed as he raised his hand or lowered it. He had had interviews, he declared, with many members of the Chicago-Philadelphia company this season and many of them had paid him for applause which they will now have to go without.

Mr. Dippel debated for a long time whether he should press charges of conspiracy and extortion against Arlock, but finally decided to allow him to go on his promise to leave town without even the delay of an hour.

When a report of the Arlock incident in Philadelphia was taken to General Manager Gatti-Casazza, of the Metropolitan, he entered a denial that any such organization had existed in New York.

"It is possible," he said, "that some of the individual artists have bought seats and given them to friends who naturally applauded the giver. But such an institution as an organized claque, with a chief 'claquer,' is hardly possible here. Abroad such things flourish, but at the Metropolitan—nonsense!"

Believes in "Songs in English"

Mme. Goetze-Kellner, whose first American tour is under the direction of the American Musical Bureau, is filling a number of engagements in the Middle West during November. Her first appearance on this tour was at Sandusky, Ohio, where she gave one of the recitals in the artists' course at Carnegie Hall. At Defiance College she also appeared in the artists' course. In her program Mme. Goetze-Kellner is giving adequate representation to writers of English songs. In spite of the fact that she is a German her English enunciation is perfect and she is an ardent believer in the necessity of providing songs in English for American audiences.

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ONLY SERIOUS STUDENTS ACCEPTED

Irwin Eveleth Hassell

Mr. Hassell, pianist, gave the opening numbers, which were heartily received. He grew in favor with the audience each time he appeared, and the crowning tribute of his excellent work was a thunderous round of applause after the fourth number on the second part of the program—"Tarentelle," by Liszt.
St. John Morning Sun.

Mr. Hassell, the pianist, won his way into the appreciation of the audience at once. His numbers were greatly enjoyed. He has an exquisite touch and his rendering of Liszt's "Tarentelle" was a revelation and a genuine treat and brought forth an enthusiastic encore. His every number was enjoyed and the audience was most enthusiastic in its applause.
St. John Evening Times.

Mlle. **** was assisted by a distinguished pianist, M. Eveleth Hassell, and the concert was the more charming for his having given assistance.
Le Soleil, Quebec, Dec., 1910.

Mr. Irwin Hassell, we believe, is a remarkable virtuoso. He played with exquisite sentiment and his fingering is marvelous. He charmed by his intelligent interpretation of the difficult Liszt compositions. He reminded us at once of the playing and the method of our celebrated French pianist, E. Borchard.
Courier Des Etats-Unis, New York.

Irwin Hassell, a young pianist from New York, made his first appearance and was well received. Mr. Hassell appeared at his best in a group of Chopin numbers which he played with intelligence and feeling.
Peoria Star.
Illinois State Music Teachers' Convention.

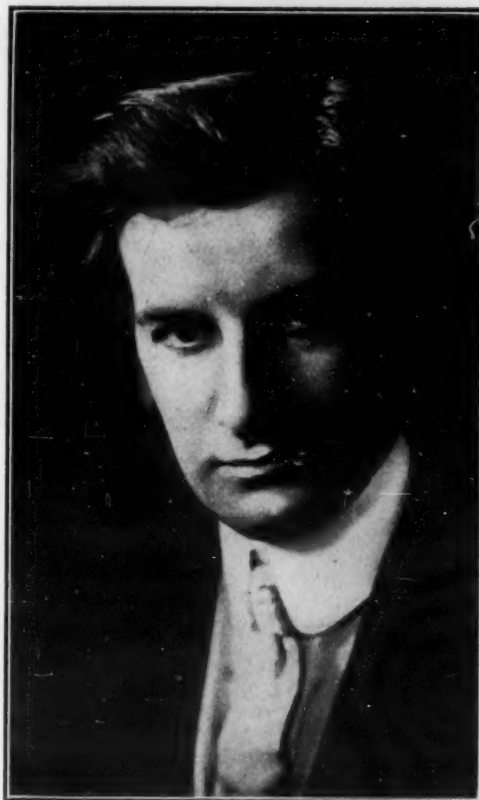
*** Mr. Hassell, who proved the real surprise of the evening. In his concert numbers he revealed a mastery of technique which was truly remarkable. This sterling pianist has temperament as well as technique and his rendering of Liszt's "Tarentelle" was without doubt the best work of the evening.
East Orange Gazette.

In every way the concert given in Mendelssohn Hall by Mr. Hassell was most successful. As a pianist Mr. Hassell displays great technique and feeling.
Evening Telegram, N. Y.

He played with a clear and most fluent technic and a virtuoso-like mastery of all difficulties. Especially gratifying was the full round tone which did not lose its beauty even with the greatest expenditure of force.
Boersen Courier, Berlin.

The pianist, Irwin Eveleth Hassell, was not only an accompanist of the utmost merit, always making his instrument subservient to the strings, but also combining at times with it, in such a depth of treatment, that the effect was orchestral and deeply impressive. In his solo numbers Mr. Hassell played with an exquisite clearness and tunefulness and he was given a reception that showed genuine appreciation of his music.
British Whig, Kingston, Canada.

CONCERT PIANIST AND ACCOMPANIST



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Irwin Eveleth Hassell acted as pianist and besides the accompaniments gave one solo, which was repeatedly encored. Mr. Hassell's technique was brilliant and at the same time unobtrusive.
Daily Standard, Kingston.

Her accompanist, Mr. Irwin Eveleth Hassell, has the delicate and yet brilliant touch and sympathetic touch of the master accompanist, but in his solo numbers displayed the qualities of the virtuoso in no uncertain terms. His playing of Liszt's "Faust Fantasy" aroused the audience to an unusual pitch of enthusiasm.
Ottawa Evening Journal.

This young pianist has a good deal of talent, and a fine temperament.
R. A. LUCCHESI, San Francisco Wasp.

The Weber "Invitation to the Dance" was such a masterly exhibition of pianistic skill as one rarely hears. In contrast the pianist's quick feeling for rhythm and melody made the Nocturne delightfully musical and enabled him to still his audience to a hush with the "Funeral March." His power and love for orchestral effects flamed forth in the Polonaise in A flat, and he ended his programme with a smashing big performance of the Liszt Rhapsody, No. 12.
Brooklyn Eagle, February 5th, 1905.

An extremely clever pianist, who combines a reliable technic with a beautiful tone.
Norddeutsche Allgemeine Zeitung, Berlin.

The artist's technic is developed to an astonishing degree. Liszt's Twelfth Rhapsody was well suited to his individuality and his stupendous technic.
Allgemeine Musik Zeitung, Berlin.

Exceptional talent was shown by Irwin Eveleth Hassell in his concert with the Philharmonic orchestra.
Das Kleine Journal, Berlin.

Capital technic. Good schooling.
Die Musik, Berlin.

Herr Irwin Eveleth Hassell possesses without doubt decided pianistic talent. His technic is excellently trained.
Vossische Zeitung, Berlin.

Mr. Hassell plays better and surer with than without orchestra. His performances are certainly noteworthy. His audience applauded in a manner justifying encores.
Local Anzeiger, Berlin.

The work of Mr. Hassell at the piano was received with a good deal of favor. In a Chopin Ballade and Sonata movement he disclosed a tone of good size and generally pleasing quality, a sense of color and fleetness of finger.
Musical America, March 19, 1910.

He has plenty of power, fire, and is equipped with a sound and useful technique, and has, besides, evidently received good tuition musically. Mozart is always a big test, and Irwin Hassell came through the ordeal with credit. We must allude to the very tasteful way in which he played the cadenza to the first movement.
German Times, Berlin.

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Dear MUSICAL AMERICA:

Well, they were all at the début of Stransky—all the critics, including Henderson of the *Sun*, Krehbiel of the *Tribune*, and Key, who has taken the place of De Koven on the *World*. Meltzer of the *American* tore himself away from making propaganda for opera in English, in the lobby, so as not to miss a note.

Naturally, you will want to know whether Stransky made good. Did he measure up to the height of men like Mahler in the present and Theodore Thomas in the past, who have been conductors of the Philharmonic? Did his record warrant the somewhat extravagant praise which has appeared in the public press about it on the one hand, or did it warrant the equally strong criticism as to the justice of his selection by the powers that be in the Philharmonic, which has also found expression in the press?

My own opinion is, that so far as could be shown from a first appearance (which always is a more or less unsatisfactory standard to go by) that he will be found to possess marked personality, a great deal of enthusiasm, splendid self-control, equally strong control of his orchestra, that he is fond of strong contrasts and working up passionate outbursts and climaxes, but is lacking in poetic conception as well as expression. Even here, however, it is as yet too early to speak.

In the Beethoven symphony the orchestra was certainly at times ragged and rugged. It did better work in the Liszt symphonic poem.

If the orchestra fully expressed Mr. Stransky's ideals, it is liable to be criticized, in the future, for excess of sonority. Sometimes, to me, the "sonority" was so excessive as to suggest noise rather than music.

The Meistersinger Prelude, with which the concert closed, dragged at times, but on the whole it was finely given, and the conductor deserved the applause he got.

The audience was certainly a notable one. Everybody who is somebody in music was there. Walter Damrosch and his wife sat up in a box with David and Clara Mannes. Mr. Damrosch at times, as one wit said, appeared to radiate a conscientious disapproval of some portions of the new conductor's work. In another box sat Daniel Frohman, the distinguished theater man, who, as you know, has made occasional incursions into the musical field. By his side was Turner, the husband of Maud Powell, greatest and finest of violinists. That part of society which likes to pose as taking an interest in the highest music was largely represented in the main tier of boxes, and appeared to follow the proceedings with close attention. Up in some of the corner boxes was a delegation of managers and their ladies, and not far from them was that prince of operatic conductors, Toscanini, acting as escort to Madame Alda, wife of Gatti-Casazza. She looked handsomer than ever.

Toscanini, when you see him off the stage, is a very little fellow, but he has a most attractive face, and is always remarkably well groomed. When you see him conduct he seems about six feet tall!

While the sincerely warm praise awarded Stransky was given with a certain reserve, the general opinion appeared to be that he would win out in the long run, gain friends all the time and show himself to be a worthy follower of his most distinguished predecessors in the position of conductor of the Philharmonic.

Why Zimbalist chose for his début the Glazounow Concerto, I do not know. I wonder whether he knows himself. However, it was sufficient, anyway, to display him as an artist of the very first rank. He gave the opening Cantilena with a tone that was ravishingly beautiful. He pleased all the more because he is absolutely sim-

ple, modest and unostentatious. There is no swaying of the body, no little tricks to catch the applause of the groundlings. Quiet, self-possessed, reserved, he does his work as an artist, and then leaves the stage.

The critics were unanimous in his favor, though all seemed to regret his choice of an opening piece.

You may be quite sure that Zimbalist is going to have a tremendous success—certainly among those who know what the best and highest art is.

* * *

One of the artists whom I most admire is Jeanne Gerville-Réache. She is one of the most pragmatic of opera singers. Pragmatism, you know, is a "philosophy that works" and a pragmatic artist is one whose art works. In other words, Mme. Gerville-Réache delivers the goods, and says little. When she does talk, however, she always has something to say, and that something concerns itself with ideas of art and not with prima donnaism.

The utterance of this great artist which has prompted these reflections is an expression recently given out by her on the subject of the "Futurists," whose "manifesto" I touched upon not long since for your edification.

Mme. Gerville-Réache is inclined to give them a little more credit than I did, which gives me a little quarrel with this gifted lady, whom I would fain regard as perfect. Now, the "Futurists" issued this manifesto some time ago, signed by Balla Pratella who would seem to be the protagonist of the movement, and who, on his own admission, does not mind being called crazy. I am not sure but that he would rather be called so than not, as there are about as many people ready to believe that craziness is unappreciated genius, as that it is—craziness. Mind you, I am not taking any old foggy stand against progress—not I! especially as I have some Futurist ideas of my own, and not wholly without the power of artistic prevision. But these futurists, in their utterances, leave some breaches of attack which are not to be overlooked.

An opera, the "Futurists" say, is a dramatic symphony, for which the composer should also write the libretto. The dramatic symphony part is all right, but I don't think much of the fiat concerning the libretto. Suppose it happens that a man has great musical genius and no literary talent whatever. Should he for that reason be barred from writing music for such a dramatic symphony? As the man who has a balanced literary and musical ability is the exception, rather than the rule, it seems to me that such a clause in any "Futurist's" manifesto inclines to refute the broad laws of human nature, and—well, you know the place which I reserve in my domain for people who do that.

I am heartily in sympathy with the "Futurists" in tabooing historical subjects for opera. They are the apotheosis of all boredom. But, listen to this. "The Futurists" say the text must be neither prose nor verse, for prose does not presuppose the necessary lyrical state of mind, and verse is too close to the restrictions of traditional prosody to be the vehicle for true lyric enthusiasm. Blank verse, say the "Futurists," is the language of opera. (I thought it was going to be English?)

Well, what about this? The first thing you know some genius will come along, snap his fingers at the "Futurists," and produce a masterpiece of opera, with a prose, or, more likely, a versified text. I have a sneaking opinion that the "Futurists" are, in this matter, not laying down an irrefragable principle, but are pursuing a whim.

The dismissal of prose seems logical. I would do that myself. But as to verse—well, let me stop a bit and remind you that these fellows who talk a lot about demolishing all the laws of the present and establishing a new order for the future, and who have words rather than deeds to offer you, are, for the most part, incapable of recognizing the great universal laws, which are not a hindrance, but a source of infinite power to those who obey them. And, because of their incapacity to see such fundamental laws, they feel a sense of something hampering them somewhere (which feeling is, in reality, nothing but an intuition of their own ignorance) and take the first means they can think of to fly the track. In this case it is in maintaining that lyric enthusiasm cannot obey the restrictions of traditional prosody. Yet there are two things in traditional prosody, artifice and eternal principle. In so far as fundamental principles of beauty have been observed in "traditional prosody," it is an undesirable thing to depart from it. In so far as artificiality and convention have been present, it is desirable to make the departure. But to ask one to fly the track in this manner without even inquiring as to the elements of the eternal and the conventional is, I must say, asking a good deal.

It makes me think a little of the relation of a man to the government. Now, there

are some principles in government which are fundamental truths, and there are some man-made laws of a foolish or perhaps of a temporarily valuable sort. Taking the "Futurists'" proposition and applying it to such an instance, it would be like saying that a man should throw over the government, and establish a set of laws for himself. In other words, the "Futurist" proposes mere anarchy.

Here, my dear MUSICAL AMERICA, your "Futurists" will think that now they have me trapped. But I know as well as they that, in apparent contradiction of the words which I have just uttered, every real man is continually making a set of laws for himself, and better, is seeing more and more clearly the fundamental laws of life and knowing how to conform himself to them in order to have the greatest power. But such individualism, where it is sane, does not begin by overthrowing the government. The only government that it overthrows at the outset is the foolish one which has hitherto dominated the individual himself in his own mind and life. The time may come when he will rise to a height which will enable him to be critical of his country's government, but let him not begin that way before he does a little governmental housecleaning in his own mind. The "Futurists" must not forget that there is Law as well as artificiality in poetic forms of the past, and that a genius may appear at any moment who will perceive that law and use it—differentiated, perhaps, to new and valuable ends in the future. But merely to assert flatly that "blank verse is the thing" is—but why argue with a "Futurist?"

* * *

The "Futurist" tells us that the arbitrary divisions of modes into major and minor must be abolished, as well as the distinction between harmony and discord. He says that the various tonalities are only artificial divisions of the atonal chromatic scale.

Whew!

To begin at the wrong end, or rather in the middle, when the "Futurist" abolishes the distinction between harmony and discord, he will succeed in abolishing the universe. He may well expect to change the dividing line perpetually between harmony and discord, for that dividing line is, by the nature of the human mind, not what the mathematicians call a "constant."

Ah, I see, the "Futurist" is a perfectionist. Whatever he does must be harmony. Well, I can conceive that the perfect man will stand at a point where he cannot conceive discord; that is to say, un-beauty—that which is hateful to the soul. But that your "Futurist" is going to arrive at this condition at once, by the cave-man method of assertion—that may, perhaps, be open to reasonable doubt. Again, how does he know that the division of modes into major and minor is "arbitrary?" How does he know that the various tonalities are "artificial" in the manner in which they divide the chromatic scale?

Now, a dynamo is an artificial thing in the sense that it is a device made by the artifice of man. The incandescent light is an artificial product in the same sense. The electrical heater is the same. And so with any device operated by electricity. All of these are divisions of the fundamental electric current, with its laws, into special uses; that is, they are separate specializations of the general law of electricity. But think of this for a moment. If each of these things, the dynamo, the electric light, and the electrical heater, were not in perfect accord with one or the other aspect of the fundamental law of electricity, they simply would not work. In other words, they conform absolutely to the law of electric current in one or the other of its specializations.

Now, I am prepared to maintain that the law of scale and tonality is as deeply implanted in the heart of the universe as is electricity, and I am also prepared to say that these "artificial" divisions as major and minor are specializations of the fundamental law of tonality along particular and differentiated lines of manifestation.

"Your 'Futurist,'" as I see him, is one who thinks that he can hold the laws of

the universe before his mouth as he would a feather, and puff them away. I don't see it. The "Futurist" goes on to say that *tempi* are "just as arbitrary" as tones or scales. Well, that is the same dreary round over again. He harps away on this one note, that everything he sees about him is "arbitrary," and that the only way to get anywhere is to smash everything. Your "Futurist" to me is a *Shallowist*.

Mme. Gerville-Réache quotes these various statements and says: "All this is iconoclastic, but it is logical, and after the fiasco sustained years ago by the anti-Wagnerian and more recently by the anti-Strauss coterie it behooves us to be more receptive and to admit progress in music as we do in medicine and chemistry."

I am perfectly willing to admit progress (I am not sure but that I am more ready for it than Mme. Gerville-Réache), but I balk when I am asked to admit false principles.

It grieves me to quarrel thus with one whom I so greatly admire, but the operatic artist must have her fling along lines of artistic philosophy, and it is well that one who stands so high as Mme. Gerville-Réache should stir this subject, for it may lead us somewhere by the time we have got it settled down a bit.

* * *

Here is the latest tale which the murky zephyrs of the managerial world have wafted my way.

Last week Marc Lagen and Frederick Hahn were ascending the steps of the Mercantile Club in Philadelphia, which is the big Jewish club of that city. Hahn had been twitting Lagen on his Irish brogue, which, while not flamingly verdant, is at least tinged with emerald! As they entered the club Hahn, looking at Lagen, drew up short and said:

"Here, you haven't any business to go in here with a green hat on."

"Well," Lagen replied, "you needn't say anything; you've got on a green tie, and I am going to take off my hat when I get inside."

Your

MEPHISTO.

DENIES CRITICIZING STRAUSS

Siegfried Wagner Declares He Never Spoke Harshly of Composer

BERLIN, Nov. 4.—Siegfried Wagner has come out with a denial of the recent report by an interviewer stating that he had spoken in terms of violent criticism of the works of Richard Strauss. He declares that he has always been on friendly terms with the composer and that their relations are in no way strained.

Wagner says he has heard but one opera by Strauss, "Feuersnot," and so could not have undertaken to criticize his friend. He admits, however, that the subject of "Salome" disgusts him and he adds that Sophocles's version of "Elektra" is good enough for him. He has no sympathy with modern tendencies in operatic music.

Hensel Comes to New York after London Appearances in "The Ring"

LONDON, Nov. 4.—Heinrich Hensel, the new Wagnerian tenor of the Metropolitan Opera House, will sail for New York on the *Lusitania* on November 29. He has been winning praise in London in the performance of the "Ring" at Covent Garden.

Brussels Opera Engages Edith de Lys

BRUSSELS, BELGIUM, Nov. 4.—Mme. Edith de Lys, the gifted American prima donna and very successful continental star, has just been engaged by the Brussels Opera, where she will give a series of special performances in December. Mme. de Lys recently completed a tour of the large European cities and enjoyed an unqualified success.

Orville Harrold's Début in London

Orville Harrold, the tenor who studied with Oscar Saenger, and who has been engaged for Oscar Hammerstein's new London Opera House, will make his first appearance there as *Arnold* in "William Tell."

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Metropolitan Singers Who Will Assist in American Premiere of
Thuille's Opera—The Story of the Work

GENERAL Manager Gatti-Casazza, of the Metropolitan Opera House, has announced the full cast of Ludwig Thuille's opera, "Lobetanz," which will have its American premiere at the Metropolitan on Saturday afternoon, November 19, as follows:

Lobetanz, Hermann Jadlowker; *The Princess*, Johanna Gadske; *The King*, William Hinshaw; *First Dark Girl*, Lenora Sparkes; *First Fair Girl*, Anna Case; *The Forester*, Basil Ruysdael; *The Hangman*, Oscar Sanner; *The Judge*, Herbert Witherspoon; *First Prisoner*, Basil Ruysdael; *Second Prisoner*, Julius Bayer; *Third Prisoner*, Paolo Ananias; *An Old Prisoner*, Stefan Buckraus; *A Youth*, Lambert Murphy; Conductor, Alfred Hertz.

Mr. Gatti has made two changes in his previously announced program for the first week of the Metropolitan season. "The Girl of the Golden West" will be sung on Thursday night by Caruso and Amato and Mme. Destinn, instead of on Friday, as originally announced. "Tristan und Isolde," which was to have been given on Thursday, will be sung on Friday with Mme. Fremstad and Burrian in the leading rôles. The performance of "La Bohème," set down for the Saturday night of the first week, will not be given, as the theater will be needed on that night for a rehearsal of "Le Donne Curiose."

"Lobetanz," the introductory novelty of the season, is in three acts, the libretto by Otto Julius Bierbaum. "Lobetanz" was originally produced in Mannheim in 1898. The following is a brief synopsis of the story:

The first act shows a garden in Spring. A number of young girls scatter roses and sing. *Lobetanz*, a wandering violinist, joins the maidens and they inform him that the *King* has ordered a song festival, with the hope that music will cure his sick daughter after every other means has failed. The

girls invite *Lobetanz* to remain, but he is poorly clad and tries to run away. They restrain him, however, and promise to cover his shabby clothes with roses. Upon the approach of the *King*, the *Princess* and the royal retinue the violinist conceals himself in an arbor. When the contest has begun and a quartet is being sung by competitors a wonderful melody is heard to issue from the arbor. *Lobetanz* is called and ordered to play and sing. His music so affects the *Princess* that she swoons and the musician is charged with being a magician.

In the second act *Lobetanz* is making merry in a wood when the *Princess* suddenly comes upon him. They become enamored of each other and when the wanderer sings "Sit in the Saddle and Ride" the *Princess* laughs heartily. The *King* comes upon the couple unexpectedly and, recognizing the "magician," orders him arrested. As a result the *Princess* falls ill again.

The final act shows a prison. *Lobetanz* sits dejectedly in a corner and is mocked by other prisoners for aspiring to the love of a *Princess*. Here he sings the weird song of death, "Unwind the Clock, Friend Satan." *Lobetanz* is condemned to die and the executioner leads him away.

Here the scene shifts to the place where *Lobetanz* is to be hanged. A bier is brought in bearing the lifeless body of the *Princess*. Before his execution the wandering musician asks to play on his violin. His wonderful music brings the color of life back to the cheeks of the *Princess* and every one marvels. The *King* declares that if *Lobetanz* can bring his daughter back to life and health she shall be his wife. The musician succeeds and the couple are united, the opera closing with a chorus of rejoicing.

Metropolitan Opera House, will personally conduct this course. Pupils not otherwise connected with the school will be welcome. Mr. Bartik is a graduate of the ballet schools of Milan and Turin, Italy, and was formerly ballet master of the Royal Theater, Munich.

* * *

W. Francis Parsons in New Studio

W. Francis Parsons opened his new studios at No. 128 West Eighty-second street on Wednesday evening, October 25, with a recital in which the following advanced pupils participated: Martha Clodius, Frances E. Sprague, Beulah Duncan, Hazel M. Kaiser, Meta Weidlich, Lorene Rogers Wells, Mrs. Richard Bach, sopranos, and Harold Johnson, tenor.

Mr. Parsons's studios are well equipped for his greatly increased work. Many new pupils are studying with him this season, and Mme. Sophia von Wyschetski has been engaged as teacher of German diction and sight reading. Of these pupils Miss Kaiser has been engaged as soloist at the Temple Beth El to succeed Agnes Kimball; Beulah Duncan as solo soprano at St. Matthew's Church, Miss Weidlich as soprano at the Washington Avenue Presbyterian Church and Miss Sprague as solo soprano at the German Lutheran Church.

* * *

Granberry Piano School Lecture-Recitals

The Granberry Piano School of New York is presenting the students this season a series of historical lecture-recitals by Dr. Nicholas J. Elsenheimer, of the faculty. On Saturday morning, Nov. 4, Dr. Elsenheimer spoke on "Palestrina and the Romans—Orlando de Lasso—English Madrigals," the fifth lecture-recital in the series. He was assisted by a quartet comprising Edna Patterson, soprano; Helen Waldo, contralto; Charles Kaiser, tenor, and Edmund A. Jahn, bass, who were heard in a "Stabat Mater" by Nannini, a "Popule Meus" by Tommaso Ludovico de Vittoria and in selections from a mass by Palestrina and the same master's motet, "Dies Sanctificatus." These compositions were given as illustrative of the work of the Roman school of vocal polyphony, and were sung with fine ensemble. Lasso's well-known "Matona, Lovely Maiden," Dr. Arne's "Where the Bee Sucks" and Thomas Morley's "Now is the Month of Maying" were chosen as typical examples of the old madrigal.

**Activities in Music
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Mme. Goldie Opens New Studio

On account of the increase in the number of pupils, Mme. Beatrice Goldie has opened a studio at No. 2 West Sixteenth street, where she will give instruction daily except Wednesdays and Saturdays, on which days she will continue lessons at her residence studio at No. 130 West Ninety-first street.

* * *

Musical at Briarcliffe Manor

The first musicale of the season was given at Miss Knox's School, of which Mrs. Russell Houghton is principal, at Briarcliffe Manor, New York, on Saturday, October 28. The program was given by the Elsa Fischer Quartet and William D. Tucker, baritone. The numbers contributed by the Quartet were the Quartet in C Minor by Raubenecker; "Interludium and Orientale," Glazounow, and Air from a Bach suite. Mr. Tucker gave songs of Reger, Hugo Wolf, A. Walter Kramer, Handel, Sinding and Maude Valerie White, and also an aria, "Siege of Kazan" from "Boris Godounow," Moussorgsky.

* * *

Dorothy Temple to Teach in New York.

Dorothy Temple, the soprano, will receive a limited number of pupils this season at her residence studio, No. 12 West Forty-sixth street, New York. The diploma of the Royal Philharmonic Academy of Rome makes her a "professor" as well as an Active Academician. Miss Temple has received a number of interesting photographs of the signers of this diploma, each of which bears a most complimentary inscription. One is a fine picture of Giovanni Sgambati, who calls her "the delicious interpreter, Dorothy Temple," and signs himself "her admirer, Giovanni Sgambati."

* * *

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The Master School of Music, No. 96 Clinton street, Brooklyn, will open its new school year with quite an innovation. For the first time a course of artistic dancing, posing and dramatic art has been included in its curriculum. Ottokar Bartik, of the

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Namara-Toye, American Soprano

Namara-Toye, the beautiful young American prima donna who comes to America February 1 for a concert tour, will open her season February 10 in Carnegie Hall as soloist with the Russian Symphony Orchestra. The social standing of this artist and the interest she has attracted among the most influential and exclusive people of New York will make her debut an interesting affair.

Mme. Gerville-Réache's Early Season Engagements

Mme. Gerville-Réache will make her first appearance this season on November 8 in Philadelphia, with the Chicago-Philadelphia Opera Company, in the part of *Dalila*. As she had to learn six new parts and lost considerable time this Summer on account of the automobile accident in which her husband, Dr. Rambaud, almost lost his life, it was out of the question for her to accept any concert engagements before the opening of the opera season. This will make her spring concert tour much longer than was originally planned. Her dates for the coming month are: November 8, Philadel-

phia, "Samson et Dalila"; November 10, Philadelphia, "Die Walküre"; November 16, Baltimore, "Samson et Dalila"; November 22, Chicago, "Samson et Dalila"; November 26, Detroit, concert; December 1, Chicago, "Samson et Dalila"; December 3, Buffalo, concert; December 8, Milwaukee, "Samson et Dalila."

NIELSEN IN KANSAS CITY

Audience Finds Much Pleasure in Her Art and Personality

KANSAS CITY, Mo., Oct. 28.—Alice Nielsen and her operatic concert company opened the series of Woodward-Mitchell concerts at the Willis Wood Theater on Friday afternoon. It was the first time this little prima donna, whom we claim as our own, has been heard here since her Metropolitan successes and it was an unusually auspicious event. Nothing need be said of Miss Nielsen's singing except that both her vocal art and her personality are most delightful and she responded again and again to encores. The entire company is excellent and is composed of Jeska Swartz, contralto; Signor Cilla, tenor; Signor Fornari, baritone; Signor Mardones, bass, and Signor Clandestini, pianist.

The Fritschy-Campbell Quartet made its initial appearance on Monday evening in Morton's Hall. The members are Edna Duncan, soprano; Ella Van Huff, contralto; Percy Hemus, baritone; Charles Tingle, tenor, and Gladys Craven, accompanist. Mr. Hemus sang the Prologue from *Pagliacci*, an aria from Boito's "Mefistofele," "The Happy Lovers," old English, and Lohr's "Ould Doctor Ma' Ginn," all of which were admirably given. Miss Duncan exhibited a voice of beautiful quality and Mrs. Huff's selections also revealed rich and full quality of tone. Mr. Tingle's voice is a purely lyric tenor. The second half of the program was "Flora's Holiday," an old English cycle by H. Lane Wilson, and it was in this that the quartet did its best ensemble work. Miss Craven, one of our youngest accompanists, contributed much to the success of the concert.

Frederick Wallis, baritone, sang arias from Victor Herbert's "Natoma" and an aria from Verdi's "Masked Ball" in a musicale last Tuesday, accompanied by Dorothy Sublette. Blanche Best, pianist, assisted.

A concert was given on Tuesday evening in St. Stephen's Hall by Rudolf King and Adeline Nentwig, pianists; Edna Forsythe, soprano, and Preston K. Dillenbeck, reader.

M. R. W.

King Clark Pupils Active in Many Opera Companies

BERLIN, Oct. 28.—The American singing teacher, Frank King Clark, has three former pupils who have been engaged for the next season at Bayreuth. They are Emma Vilmar, now at the Stadttheater at Metz; Valley Hoettges, and the American, Gertrude Rennyson, now appearing in concert in the United States. Another King Clark pupil, Arnold Glaser, the Hungarian singer, has just been engaged for the opera in Buda-Pesth, and two others, Herr Lahnemann, tenor, and Ruth Ashley, contralto, won a marked success in the title rôles in

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a recent performance of "Samson et Dalila" with the Municipal Opera of Halle. Herr Lahnemann was a recent guest at Kroll's Opera, Berlin, singing *Max*, in "Freischütz." At the Würzburg Opera not long ago two other pupils of Mr. Clark, Helen Stanley, the regular soprano at Würzburg, and Basil Ruysdael, basso, of the Metropolitan Opera Company, scored the successes of the evening, the former as *Marguerite* and the latter as *Mephistopheles*, in "Faust." O. P. J.

An Albani Admirer with a Bad Aim

In her book of reminiscences just published Mme. Albani relates an incident that occurred in 1872 during a performance at Covent Garden: "When, at end of the op-

era, I was recalled before the curtain, a gentleman sitting in one of the front rows of the stalls threw me a bouquet and a jewel-case. Unfortunately for his good intentions, the case struck me in the middle of the forehead with considerable violence. The gentleman could be seen making frantic gestures of despair as, with my hands raised to my forehead, I rushed off the stage to my dressing room. The application of a few simple remedies soon made me feel all right, and possibly my recovery may have been hastened by the fact that, on opening the case, I discovered that it contained a beautiful diadem set with brilliants."

Leschetizky's young wife is to give a pianoforte recital in London this month.

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ECHOES OF MUSIC ABROAD

Hammerstein Has His Boat Ticket Ready—Ysaye Continues His Boycott of Elgar Concerto—Saint-Saëns's Artist Soul Having Said All It Has to Say Will Now Rest—Margarete Matzenauer a Teutonic "Carmen"—Concerning a 1,400th "Faust" and the Strength of German Orchestras

FOUR of the seven principals in the cast of Rossini's "William Tell" on the second night of the London Opera House's initial season will be Americans. There will be Orville Harrold as *Arnold*, Henry Weldon, late of the Brussels Monnaie, as *Walther*, Francis Combe as *Gessler* and Arthur Phillips as *Leuthold*. France contributes Maurice Renaud for the title part and Victoria Fer for *Mathilde*. Enzo Bozzano, the *Melenthal*, will be the one Italian in this Italian opera next Wednesday in the Kingsway.

Monday evening will be a historic occasion for the intrepid Oscar. All his American friends, both personal and otherwise, are holding their thumbs that it may be similarly fraught with history for London. At any rate, the curiosity that was slow at first to respond to the New York impresario's individual methods of arousing interest in his enterprise but has latterly been kindled into a glowing fire, will have its opportunity to see what the interloper's advance promises meant. The Meyerbeer-Massenet mess Jean Nougues has made of "Quo Vadis?" cannot be considered a very auspicious choice for the dedication of a new temple of music, but it contains the primary requisite of an opening bill—the spectacular element. Mr. Hammerstein himself has said that he doesn't think much of the music, but "wait till you see how I stage it."

The old Manhattan schedule of Monday, Wednesday and Friday evenings and two Saturday performances is to obtain. Signor Cherubini, who is cut out somewhat on Campanini lines, will conduct all five performances of the first week. The Improvements Committee of the London County Council reported three weeks ago that the building was completed and the lease of the site at an ultimate rental of \$24,375 a year was then taken up.

Characteristic was this remark dropped by Mr. Hammerstein the other evening in the course of a conversation with J. M. Glover of *London Opinion*: "If they want opera I can let them have it, if not I have my boat ticket in my pocket and I can sail back the following Saturday." Which reminded Mr. Glover of an American tenor who once asked for an introduction to the St. James Hall public via the Moore & Burgess Minstrels.

The tenor was engaged by the late Pony Moore to open on a Monday night, but on one condition, and that was that if he made a failure he was to go back by the following Saturday's boat. In due course the interlocutor announced that "Mr. Epiglotti—the celebrated tenor, will sing 'Silver Threads Amongst the Gold,' of which there were three verses—the chorus being repeated by the burnt cork semi-circle at the end of each verse.

The poor novice was frightfully nervous. At the end of the first verse Pony Moore said quite audibly in the stentorian tones generally used by the negro minstrels, "The boat sails on Saturday." The remark was heard by the poor fellow, and he did not improve in the second verse, which was more out of tune than the first, whereupon Pony Moore ejaculated during the interlude, "There is a mid-week boat on Thursday." The ballad finished in a dead cold silence—not a hand from the audience—and Pony Moore shouted out in his most vigorous voice, "A cargo boat sails on Wednesday."

WHEN Camille Saint-Saëns gives an interview it is usually worth reading. Sometimes he says more by an apparent evasion than could be conveyed by a positive statement. And so those who run may read between the lines of his reply to

an Italian who asked him what he thought of the modern French composers the other day:

"You must excuse me from expressing an opinion of my colleagues. They have broken a different pathway from that pursued by the rest of us, who have given our best to the art, and their way, too, is practicable; but I do not care to give expression to any opinion concerning them."



Eugène Ysaye Rowing with His Family on His Belgian Estate

Regarding Italian composers the venerable master was less reticent with this representative of *L'Orfeo*, who approached him while he was in Cesena, there to supervise the first local production of "Samson et Dalila."

"I love, admire and esteem Umberto Giordano, who seems to possess extraordinary dramatic and musical gifts. He has a quite individual conception of the stage and I frankly admired his 'Siberia' given recently in Paris. Of Mascagni's work I do not know much. The 'Cavalleria Rusticana' was the revelation of a fresh and pronounced genius, a great revelation, but genius must always keep on studying and learning, in order that the, so to speak, surplus power, which is often the enemy of art, may be reined in. As far as Puccini is concerned he continues to enjoy great triumphs in Paris."

"And what," asked the interviewer, "of the campaign instituted by certain French composers under Leroux's leadership in the name of art against Italian music in Paris?"

"That was only a question of money—art had nothing whatever to do with it. From time to time the pygmies of art in their rage have to break loose and try to force their way and conquer territory. But art has nothing to do with such jealous attacks. The director of the Opéra Comique adopted the right course in merely smiling compassionately at the insults and the attempts at boycott. The matter has already come to an end."

Saint-Saëns volunteered the information that he intends to do no more creative work. His artist-soul, he explained, has said what it had to say, and now he wishes to rest. Apparently he forgets that he has promised to compose a choral work for the Municipality of Paris's musical tournament next Summer.

IT is doubtful that Eugène Ysaye will strengthen his hold on the English public by ostentatiously continuing his boycott of the Elgar Concerto. Two or three weeks ago the Belgian violinist canceled

his Queen's Hall recitals because of failure to come to terms with Sir Edward Elgar and his publishers regarding the fee of performance, though it was said at the time that the composer had persuaded the Novellos to forego their share. Since then, at the Norfolk and Norwich Triennial Festival in Norwich, where also he was to play the Elgar work, Ysaye substituted Saint-Saëns's third concerto at the last moment.

There seems to be a little inconsistency in Ysaye's attitude. In regard to his projected London concerts he knew he would have to pay the publishers of Chausson, Lalo and Saint-Saëns for the performing rights of their contributions to his programs—the local representatives would collect the fees beforehand—but he seemed to resent a similarly business-like attitude on the part of a native British composer and his publishers.

As a matter of fact there is considerable diversity of opinion on the part of Eng-

land critics and composers as to the wisdom of exacting performing rights for the products of home industry. In existing circumstances in England the fact that the performing rights of a composition are reserved must be stated on the printed copies, failing which, liberty is enjoyed by all and sundry to perform it without charge. Entirely different, as the *Daily Telegraph* points out, is the case on the Continent, where associations like that, for instance, of the Société des Auteurs in France, exist for the sole purpose of collecting for its members the fees due them for the performances of their works. This means, moreover, that payment is exacted not merely for the performances of important works, operas, symphonies, and so forth, but also for the performances of entracte music and tuneful trifles played at cafés chantants and in restaurants. In this way thousands of dollars are duly collected in the course of each year.

audiences by his "Pagliacci" turn, coming, though it did, immediately after a company of "eccentric chorus."

"Can it be," he asks, "that the Paris public is less capable of understanding serious music than that of London? One must live! An artist is at the same time a human being and he may be a *paterfamilias* into the bargain. That is my case. Must I despise the earthly gods in these hard times of the struggle for existence? Moreover, why should Maestro Leoncavallo be ashamed of the stage which Madame Réjane adorns? And isn't your great Sarah Bernhardt also appearing this evening in a London tingel-tangel? Why all the poisoned arrows that people fire at me especially from France?"

"I will tell you the real reason why they bare their claws to me in France. It is just since my 'Roland of Berlin.' They have never been willing to forgive me for composing a work to order for the German Emperor. Since then Paris has been done with me. That is unjust! How could I, as an Italian, not having the prejudices against Germany that you have, oppose a wish so urgently expressed to me by the Kaiser Wilhelm? Moreover, Wilhelm II never treated me as a mere purveyor; on the contrary, always as an artist. Since when has it been forbidden to artists to enter upon relations of this kind with monarchs? Did not Molière work according to suggestions from Louis XIV?"

"No, really, I do not deserve this prejudiced judgment. I love France, I admire its great masters, even though their method is not mine, and I suffer when France is hard towards me."

SOMEWHAT more northern, more coolly deliberate than Mary Garden's conception of *Carmen* would seem to be Margarete Matzenauer's reading of the Mérimée-Bizet heroine. The Metropolitan's most important acquisition for this season sang the rôle in Stuttgart the other day with significant success.

"Mme. Matzenauer is especially interesting," wrote one of the critics, "because instead of representing a cajoling young woman who makes primarily a physical appeal, she portrays *Carmen* as a strong-minded, positive woman, energetic and determined, of superior intelligence."

This Munich contralto, now standing tremulous on the threshold of the thirties, is said to resemble Mme. Schumann-Heink in range and quality of voice more closely than does any other singer who has come out of Germany—or any other country, for that matter.

MARIA LABIA, who can always claim whatever distinction attaches to having opened the Philadelphia Opera House, will sing with her sister, Fausta Labia, in St. Petersburg during the Carnival season. Hermine Finck-d'Albert, now divorced from the composer-pianist she accompanied on his last tour of this country, is also to be a member of the company, on leave of absence from the Berlin Royal Opera. Another member will be Yvonne de Tréville, the American coloratura soprano.

Marie Delna, whose short season at the Metropolitan was less happy for herself than for the public, is back in the Paris Opéra Comique fold for the Winter—a season that sees several returned wanderers on familiar ground in Paris, with Lucienne Bréval and Félicia Litvinne at the Opéra once more. Besides creating the contraltos part in Lazzari's "La Lépreuse," Mme. Delna will have an opportunity to appear again in her favorite rôle, in Director Carré's revival of Gluck's "Orpheus."

It is interesting to note that Jean Périer, the *Pelléas* of the original Manhattan cast of the Maeterlinck-Debussy music drama, is becoming more and more the Maurice Renaud of the Opéra Comique. He has already brought his dramatic gifts to bear on *Scarpia* in "Tosca" within the past year or so, and this season he will sing not only the Renaud rôles in a revival of "Tales of Hoffmann" but also *Don Juan* when Mozart's masterpiece is dressed up anew. His *Leporello* will be the Felix Vieuille, who spent one season at the Manhattan, where

(Continued on next page)

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ECHOES OF MUSIC ABROAD

(Continued from page 11)

he alternated with Charles Glibert as the *Father* in "Louise."

* * *

THERE are four German cities that have orchestras of more than 100 members. The largest in the country is the *Kapelle* of the Berlin Royal Opera composed of 142 men. This is the band Richard Strauss, as Felix Weingartner's successor, conducts in a series of ten pairs of symphony concerts every season. Next to it in size stands the Dresden Court Opera orchestra with 128 members; the Munich Court Opera's corps of instrumentalists ranks third with 112, and the Leipzig Gewandhaus Orchestra fourth with 105, according to data given by the *Neue Zeitschrift für Musik*.

Between these four and the next in point of dimensions there is a notable gap, for the opera house orchestra in Frankfurt-on-Main has only 88, and that under Hamburg's municipal control numbers 81. Breslau, Cologne, Munich's Tonkünstler Orchestra and Hanover follow in order before the Berlin Philharmonic Orchestra, which with its 70 musicians demonstrates that numerical strength is entirely subordinate to efficiency in claiming first rank. The other orchestras taper down from this figure. The Berlin Blüthner Orchestra, which gave Josef Stransky to the New York Philharmonic, has a membership of 60. Rather than take unto itself a new conductor for the interim of Stransky's absence from Berlin this band has decided to let its regular series of symphony concerts fall out this Winter.

* * *

RECENTLY "Faust" had its 1,400th performance at the Paris Opéra. Thus, observes the London *Daily Telegraph*, does Time bring its revenges. On being produced at the Théâtre Lyrique in 1859 Gounod's masterpiece proved anything but a success. The critics, on their side, condemned it almost unreservedly, and nobody

seemed to believe in the opera's future.

Strange as it must seem at the present day, the unfortunate composer actually experienced difficulty in finding a publisher to issue his score. One, however, more discriminating than the rest, by name Choudens, bought the opera for \$1,600, and in so doing laid the foundations of a great business. When Frederick Gye heard "Faust" in Paris he confidently asserted that it contained only two really good numbers, the "Soldiers' Chorus" being one of them. Nor did Tom Chappell form a much higher opinion of the music, but, as a speculation, undertook to pay \$800 for the English performing rights.

The 300th performance of the work at Covent Garden occurred two years ago. Lately it was given for the 800th time at the Brussels Monnaie, where, in the last half century, there have been seventy-eight representatives of *Marguerite*. And they one and all cast an irresistible spell over goodness only knows how many *Fausts*. The sum total expended by the latter on jewelry is not stated. Statisticians always were disappointing.

* * *

EXTRAORDINARY are the excesses to which the statistics inebriate may be carried by his mania. A conductor somewhere in Europe, where there is no American chewing-gum to fill the vacant mind, set himself the task of making numerical record of the notes in the score of "Les Huguenots."

The result, as quoted in *Le Monde Artiste*, shows that there are 10,144 notes in the first act; 10,269 in the second; 13,344 in the third; 5,304 in the fourth; 3,665 in the fifth. These, with 904 composing the *Page's* air written for Mlle. Alboni, make a total of 43,720 for the entire work. Just what additional thrill of pleasure the knowledge of these figures will afford those listening to the bombastic Meyerbeer opera is not obvious.

J. L. H.

NEW BOOKS ABOUT MUSIC

IT is generally supposed that the Americans are the only English-speaking people who distort and mispronounce the language and whose enunciation in singing and in speech is most in need of correction. This idea is not altogether borne out by the statements of the English voice specialist and professor of elocution, Herbert Jennings. In his new book, "Voice and Its Natural Development," he declares that "the average Englishman's delivery is generally loose, muffled and indistinct, and has truthfully been described as 'fluffy.' Hence that unmusical and expressionless gabble which so often wearies our ears in the pulpit and on the stage and public platform, and which has brought upon our glorious English tongue the reproach of being harsh and rugged."

Mr. Jennings finds that the English tongue is often heard to the greatest advantage from the lips of educated foreigners, despite the accent which accompanies it, for they instill into it a richness of cadence. And he cheerfully admits that on the operatic and concert stage the same lamentable condition prevails, since the performers seem to consider beautiful tone "the only accomplishment worth achieving."

In the various chapters of his book Mr. Jennings treats skilfully not only of the questions of correct pronunciation and enunciation as such, but of the various fundamental aspects of correct vocal development. If the later portions of the volume are of interest primarily to public speakers and elocutionists the remarks and exercises connected with the question of breathing and correct physical carriage deserve the careful consideration of all singers. According to the writer, most persons to-day have fallen into hopelessly bad habits as regards posture, to the inevitable detriment of proper control of the breathing mechanism. He cautions emphatically and justly against so-called "abdominal breathing" and inveighs against those women whose voices cannot be fully developed in beauty and power because their lungs "are constricted in their action by corsets," no

matter how "scientifically" these may be constructed.

Another matter to which Mr. Jennings objects is our modern system of diet, "which impairs the vocal mechanism with its indigestible, rich and non-nutritious compounds, and spirituous and hot liquors, which inflame the delicate tissues of the gums and pharynx." Excisions of the tonsils, too, he finds to have a paralyzing effect on vocal tone, often robbing the voice of timbre or nasal resonance. On the other hand, he does not believe that children should be too strictly reprimanded for loud shouting and laughing, "as these outbursts are the natural exercises for vocal development."

The Music of Guy Ropartz

[From the Boston Transcript]

With all the zeal of our conductors for the newer French music, very few of Guy Ropartz's pieces have yet been heard in America. Yet he was a pupil of Franck, and in his own way practises his master's teachings. He deserves a hearing in America as much as Chausson, whose music our conductors have long cultivated, or as Enesco, whom they have lately discovered. Ropartz dwells and works at Nantes, where he is the head of the Conservatory, and at his leisure sends a new composition to Paris. Thus a week ago last Sunday Mr. Chevillard and the Lamoureux Orchestra played a new symphony by him that plainly left Mr. Brussel, the reviewer for the *Figaro*, puzzled. It is fresco-like music of the sea. The composer exacts no multitudinous orchestra. The divisions of the symphony are at once disguised and enchainé and the whole runs in the "cyclic form" of a generating theme incessantly developed and varied, dear to Franck and his followers. The process, according to Mr. Brussel, does not lack poetry of impression.

Government action against the opera monopoly of the Ricordi and Sonzogno firms is expected shortly in Italy.

Katharine Goodson gives her only London recital early in December prior to leaving for her American tour.



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"AMERICAN GIRL HAS BEST VOICE"

But She Is Heavily Handicapped, Declares Paris Expert, Through Lack of Early Training in Fundamentals of Musical Grammar

Bureau of Musical America,
5 Villa Niel, Paris, France,
October 26, 1911.

THE ever-recurrent topic of discussion in the American musical colony of Paris is the value of the American girl's voice as compared with girls of other nationalities who come here to study. Oscar Seagle's high opinion of the American voice finds an echo with so many other professors from all countries that his laudatory comments, reproduced last month in *MUSICAL AMERICA* cannot be ascribed to mere national prejudice.

Mme. N. de Chessin, who is a Russian of high social connections both in St. Petersburg and Paris, where she is very popular in the American colony, is a professor of such repute that her opinion is particularly worth seeking. She shares the general views of Oscar Seagle concerning the voice of the American girl, while disagreeing on certain points of principle with regards to study and training.

"I have found," she said the other day, "that the American girl as a rule has the best voice, this superiority over girls of other nationalities being particularly noticeable among sopranos."

"The American girl's knowledge of 'musical grammar' is, however, most elementary. In Europe the elements of music are taught from childhood even in the public schools, whereas the American girl comes here inadequately prepared for a musical career. By her ignorance of the various branches of music, of the history of music, of the comparative study of the countless schools and of the reasons of their evolution she is tremendously handicapped from the start."

"She lacks, therefore, however brilliant she may be in other spheres, the power of personal criticism, of sound judgment in musical matters. I have known cases, in fact, where a pupil assured me that she *hated* Beethoven and Wagner, another *hated* Schumann and Mozart. As a matter of fact they did not even know these masters, but wanted to appear original, with a formed taste and able to judge by themselves. I never tried in such cases to prove to them that they were not in a position to form a sound judgment, which would have been the sure way of making them believe the contrary. I convinced them that the American girl must forget her own likes and dislikes in order to know art and

music in all their elements, and, by developing in them the taste for and the understanding of the various schools, I would end by hearing them express their love of the classics which they had 'hated.'"

Mme. de Chessin's fifteen years' professorship in Paris and her long technical training enable her to speak with authority on these matters. She was graduated with



Mme. N. de Chessin, Teacher of Singing in Paris, and Three of Her American Pupils—From Left to Right: Mme. de Chessin, Florence J. Perkins, of New York; Katherine Meyer, of New Brunswick, N. J., and Marie Gerraud, of Salt Lake City.

the highest honors from the Conservatoire of Music in singing and in composition and has recently been made an officer of the French Academy, an honor rarely conferred upon women. She is equally at ease in Russian, English, French, German or Italian, and is the head of the musical section of the Lyceum Club, so popular among American women in Paris.

Modern School Troublesome

"The American girl prefers the school of melody and harmony to the modern school, which she seldom understands and appreciates," continued Mme. de Chessin. "This is quite natural, for the melody which she feels appeals to her untrained ear, whereas modern music, in order to be understood and appreciated, requires a preparation and a culture which it has always been my endeavor to develop gradually. I like the American girl as a pupil, for she is docile, eager to learn, with an alert brain, and, given a little good will on her part and on the teacher's part, with a thorough knowledge of how she should be handled, wonderful results are soon

forthcoming owing to her natural gift of imitation and of assimilation. If the voice and musical education are well directed with an effort toward creating an atmosphere of mutual confidence and friendship which counts for so much with the American girl, one's efforts are soon crowned with success."

"One of the reasons why the American girl prefers the American professor is precisely because the French professor lacks the atmosphere of friendship and of affection which characterizes her compatriot, and here it is that the Frenchman makes a grave mistake in not placing himself in sympathy with the nature of the American girl, in whom he sees only the official pupil. I have often had American girls reply to my question as to the reason of their preference for American teachers in Paris: 'Ohé it is so jolly there!' This answer

explains everything. They want to feel at home."

"Besides this personal factor the American girl is also drawn to the American professor by his intelligent advertising. He has the business instincts of his race; he knows that advertising counts with his people and he does not hesitate to make use of it."

Among the American pupils of Mme. de Chessin are Florence J. Perkins of New York, Katherine Meyer of New Brunswick, N. J., and Marie Gerraud of Salt Lake City.

When Georgette Leblanc-Maeterlinck goes to America she plans to give conferences on Maeterlinck's work and especially on "Pelléas et Mélisande."

"What attracted me most in Mr. Russell's offer to go to Boston," she said the other day, "was the opportunity offered me to produce the two versions of 'Pelléas' Maeterlinck's and that of Debussy. I shall, therefore, both sing and act 'Pelléas' and let the public judge the value of each work. The opera has never been staged as it should be, and Mr. Russell's production will be the first given according to my husband's ideas. M. Carré made grave mistakes in staging 'Pelléas' at the Opéra Comique and the errors of interpretation were as great. My 'Pelléas' is more human, while Carré's exaggerated symbolism makes his production almost ridiculous."

"I shall also interpret *Monna Vanna* in America and give readings of Maeterlinck's songs, which are practically unknown in your country."

Pierné's Liszt Celebration

Gabriel Pierné celebrated Sunday last at the Concerts Colonne the centennial of the birth of Franz Liszt. The program was devoted in great part to the works of Liszt, the most important of these being

the "Dante" Symphony. Mme. Litvinne sang the "Three Tziganes" and Wagner's "Crepuscule."

Three new professors were appointed to the National Conservatoire of Music this week. M. Guillaumat, who belongs to the Opéra Comique, was appointed to succeed Imbart de la Tour. M. Sizes takes the chair of lyric declamation formerly occupied by M. Dupeyron, while M. Saléza succeeds Max Bouvet in the singing class. He has won fame at the Opéra and the Opéra Comique, especially in *Mathéo* of "Sal-ammo."

Lucy Arbell, who is to create a part in the new opera "Roma," which will be produced this Winter at the Opéra, spends most of her time studying her part at the National Institute for the Blind known as the *Quinze-Vingts*. The heroine of Massenet's new work is blind and Lucy Arbell is composing her interpretation with the utmost care, studying the attitudes and movements of the unfortunate inhabitants of the *Quinze-Vingts*.

Raoul Gunsbourg, whose "Ivan the Terrible" will be given shortly at the Gaité Lyrique, is working at present on three lyric dramas, "The Daughter of Don Juan," "Satan" and "Venice."

DANIEL LYNDY BLOUNT.

MORMON CHOIR IN DETROIT

Program of Popular Character Well Presented

DETROIT, Oct. 28.—The long-heralded Mormon Tabernacle Choir appeared for its concert at the Light Guard Armory last evening. The organization is a large mixed chorus numbering some 200 voices, under the capable direction of Evan Stephens. The program was given a popular character by such numbers as the "Soldiers' Chorus" from "Faust," Mr. Stephens's arrangement for male chorus of "Dixie" and the "Lucia" sextet of Donizetti. The chorus as a whole showed thorough training and good tone quality, but a little more concentrated attention on the part of certain individual members might have made easier the conductor's task of keeping such a large body of singers completely in hand. One of the most interesting numbers was the finale to the "Death of Minnehaha," by S. Coleridge-Taylor, a number worthy of the efforts of the chorus, and sung with fine dramatic effect. As an encore to "Dixie" the words of the famous old ditty were paraphrased into "Away Out West in Utah," and the singers showed a fine spirit of city pride in their singing, something which it would be difficult to duplicate in an Eastern city.

Of the soloists of the evening David Reese, the tenor, deserves the first place of honor. His voice is clear, strong and young, and has the genuine tenor ring. There are surely bigger fields open to such a singer than Salt Lake City. The other soloists were Lydia White, a young harpist of much talent; Willard Weihe, violinist; Horace Ensign, baritone; Edna Evans, soprano, and Fred. C. Graham, tenor.

E. H.

John A. Hoffmann's Cincinnati Recital

CINCINNATI, Nov. 4.—An important musical event here last week was the song recital by John A. Hoffmann at the Cincinnati Conservatory of Music. The program embraced songs and arias of the German, French and Italian schools, which brought into play all the beauty of Mr. Hoffmann's tenor. This gifted singer's musicianship is always a strong asset in his public appearances. His program included selections by Cornelius, Kaun, Debussy, Puccini and Tirindelli. F. E. E.

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TRULY SHATTUCK,*
CAVALIERE MARIO SAMMARCO, the famous Italian Baritone of the Chicago Opera Company.
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ADVISING MUSIC STUDENTS WHERE TO STUDY

By ARTHUR J. HUBBARD

BOSTON, Nov. 4.—"About this time look out for a storm," or a copious rain of free advice administered to students of the vocal art through the medium of the public press and by the experienced prima donna; in other words, the ubiquitous press agent is abroad in the land and is *pressing*, and any and every means is employed to attract public attention and insure a large sale of tickets for the concerts in which the prima donna is to sing on a short tour before her operatic season begins.

Some of this kindly and disinterested advice seems to be good. Anyhow, it has borne the test of time; for instance: "If you want to succeed, don't smoke, drink cocktails, eat late suppers, dance all night, etc." Very good indeed! But not original enough to serve the purpose of the press agent. Good enough to lend an air of respectability, perhaps, but not sensational enough to attract attention.

Look out for the sensational matter, and if you have positively nothing else to do, it might not be amiss to consider it.

I was greatly amused recently by reading in a daily paper the advice of an operatic soprano now touring the country in concert. Among some excellent ideas expressed I find a few that, taken literally, in my humble opinion, would be apt to add very many to the already great number of American aspirants to operatic fame in Europe, who are as likely to achieve their aspirations in the moon as elsewhere.

I, for one, would do all in my power to diminish the number of these tragedies. I

have seen many of them and have observed their bitterness, the bitterness of death, and death itself in some instances.

It is pretty well known that hundreds of young women go to Europe every year to seek instruction in singing, each one with the firm conviction that she will eventually become an operatic star. Count up the instances of success and compare them with the number of failures, and what is the inference? Either that those who fail in so great numbers never had any reason to expect success, or that they selected bad teachers with disastrous results. Something wrong somewhere surely, anyhow, for not more than one in a thousand ever emerges from obscurity.

What becomes of them? Well, the world doesn't know. Perhaps over-ambitious vocal students might make some valuable inference if they could know.

The prima donna above mentioned says among some other misleading statements, "There is no necessity to study in America before you come abroad. It is only in Europe you can learn to sing properly." A pretty broad statement, and it seems to me that, if it were generally accepted as a truth, very few young singers would know in advance whether or not they had the voice and other requisites to become successful singing artists, and thus there would be an increase in mistaken young singers going to Europe to seek that which they can never find and finding that which they most emphatically do not want.

Contrast this advice with that of a very famous prima donna, who *really can sing*, who said to a young lady in this city who

had by quite a number of excellent concert successes proved her worth: "If you want to become a successful operatic artist *don't* go to Europe to study. Stay where you are, study languages and the rôles you will most likely get a chance to sing, under your present teacher. I know Europe very well indeed, and I could send you to no better teacher. When you have a number of rôles thoroughly learned, and your good sense tells you that your voice is equal to the demands of the theater, and you have a working knowledge of the language of the country in which you intend to begin, then go to that country, but not before, or you are liable to go in every way except the right."

There you are! When doctors disagree, etc.!

In my humble opinion this advice is nearer right. It seems at least that it can be taken seriously. The speaker has made a great and most successful career, legitimately. She has the idea that the first thing is to sing well, technically and artistically, and has succeeded in following the idea to such an extent that, although a beautiful woman, her voice and art are such that her physical beauty, her dress and her way of life, etc., are not her most remarkable attributes. Therefore, to my mind her authority is less likely to be questioned than that of some of her sisters, who, although occupying high positions as singing artists, have never been considered *true vocal artists*, at least, as far as vocal technic goes.

Does it not seem that before one should advise young girl pupils what to do or not to do to achieve success, it would be better to learn to sing to some extent in a proper way at least in a technical sense?

RICHMOND'S ORCHESTRA

First Philharmonic Concert a Creditable Performance

RICHMOND, VA., Oct. 28.—The Richmond Philharmonic Association gave its first concert of this season on Thursday night before an inspiring audience. The program, with Mrs. Railey P. Shiflett as soprano soloist, was as follows:

1, Wedding March, Nessler; 2, Andante and Finale, Symphony No. 1, Beethoven; "Jewel Song" ("Faust"), Gounod (Mrs. Shiflett and orchestra); (a) "Spring," Mendelssohn; (b) "Serenade," Clyde (arranged by W. H. Baker); (c) Hungarian Dance No. 5, Brahms; 5, "Danse Macabre," Saint-Saëns; 6, "Ave Maria," Bach-Gounod (Mrs. Shiflett and String Quartet); 7, Selections from "Les Contes D'Hoffmann," Offenbach.

Of course, as one might expect, considering new material and the first night, there were some inaccuracies of pitch and much nervous enthusiasm among the players which tended to interfere with a strict conformity to time. But, taking all things into consideration, the orchestra bids fair to measure up to and surpass the previous success. Mrs. Shiflett exhibited a voice that is flexible and possesses a certain quality of sweetness. G. W. J., Jr.

American Singer as "Eurydice"

LONDON, Nov. 3.—Sir Beerbohm Tree has engaged the American singer and actress, Eleanora Perry, for the part of *Eurydice* in the forthcoming revival of Offenbach's "Orphée aux Enfers." Sir Beerbohm says that he had to find an artiste able to act, sing and look beautiful, and that Miss Perry fills the requirements.

So successful was the recent revival of "La belle Hélène" at the Künstler Theater, Munich, that a similarly elaborate revival of "Orphée aux Enfers" is to be undertaken next.

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AMERICANS IN CHEMNITZ OPERA

Helen Brown Read and Paul Petri Heard in Variety of Important Roles

CHEMNITZ, GERMANY, Oct. 25.—The American soprano, Helen Brown Read, sang *Micaela*, in "Carmen," which was beautifully given here on last Sunday evening for the first time this season. This part suits Mrs. Read peculiarly well, and her lovely voice made the rôle uncommonly telling. This is Mrs. Read's second season here, and her first operatic engagement, but already her work is being spoken of and watched outside of Chemnitz. She sings the "young dramatic" rôles such as *Elsa* in "Lohengrin," *Mimi* in "La Bohème," *Marie* in "Bartered Bride," *Marguerite* in "Faust," *Agathe* in "Freischütz," etc.

Mrs. Read is a native of Jacksonville, Ill., and became locally known through church and concert singing before she came abroad. In 1908 she went to Paris, where she studied seriously under Jean de Reszke, going thence to Dresden to take up the coaching of rôles in German under Frau Reuss-Belce, of Bayreuth fame, and Frau Petri, the wife of the Dutch concertmaster of the Dresden Royal Opera Orchestra. Like most all of the Americans abroad, Mrs. Read is forging her way by dint of a beautiful voice, well trained, and close attention to work.

Paul Petri, the favorite Newark, N. J., baritone now engaged at the Opera here, is another of the always ready Americans who spring in and sing big rôles upon short notice with no orchestra rehearsal, etc. This was his experience last week when he sang the lovely part of *Wolfram* in "Tannhäuser" with gratifying success. He is kept very busy here and has recently sung other parts such as *Silvio* in "I Pagli-



Helen Brown Read, American Soprano of the Chemnitz Opera, as "Marguerite" in "Faust"

acci," which suits him vocally and temperamentally especially well; *Morales* and *Escamillio* in "Carmen," *Fernando* in "Fidelio," etc.

The performances at the Chemnitz opera are on a very high artistic plane. Indeed, it is a wonder that America has not snapped away our first tenor, Richard Merkel, a man with a glorious voice which, though like that of a baritone in the lower tones, easily soars to a high C, and whose versatility is astonishing, there being scarcely a lyric or heroic rôle which he does not sing.

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I must tell you that the wonderful special Fall number of, MUSICAL AMERICA, which has just been received with joy, created a small sensation in the opera house when Mr. Petri showed it to his colleagues, who had never seen any paper to equal it. Hearty congratulations! L. J. P.

Boston Orchestra's Famous Patron

At an informal supper, given at the house of a Boston music-lover, after the last concert of the Symphony Orchestra, some years ago, W. F. Apthorp was chatting with Mr. Higginson about the orchestra, according to the Boston Transcript, when Mr. Loeffler, overhearing the word "oboe" as he was passing by, joined them and said: "Wouldn't you like to have the first oboe of the Opéra Comique in Paris?" "Yes, I should," replied Mr. Higginson, "and I

shouldn't mind having the first flute, too!" "Do you know I think they could be had, both of them," went on Mr. Loeffler. "Then go and get them!" was Mr. Higginson's laconic answer. And sure enough, Messrs. Molé and Sautet were first flute and first oboe in the Symphony Orchestra next season.

Beecham Ordered to Pay Costs of Divorce Suit

LONDON, Oct. 31.—The jury in the divorce suit brought by George Sherwood Foster against his wife and naming Thomas Beecham, the operatic impresario and conductor, as co-respondent, decided to-day in the plaintiff's favor and the judge granted the divorce. The costs of the action were placed upon Beecham.

Lucienne Bréal is to return to the Paris Opéra this Fall for the production of Mme. Ferrari's "Cobzar."

LESCHETIZKY'S ADVICE TO YOUNG PIANO TEACHERS

[Theodor Leschetizky in Woman's Home Companion]

TO you who have studied abroad, perhaps, with this or that great teacher, and gone back to your home town full of enthusiasm for what he has done for you, I want to say a word of warning: you cannot turn out artists by simply putting your pupils through the mill which some great teacher's pedagogic experience has ground into a "method." I reiterate: teaching is so much a matter of individual treatment and psychological understanding! Talent and ambition and diligence in the pupil, and sympathetic insight in the teacher, have quite as much to do with the artistic development as the method through which it is sought.

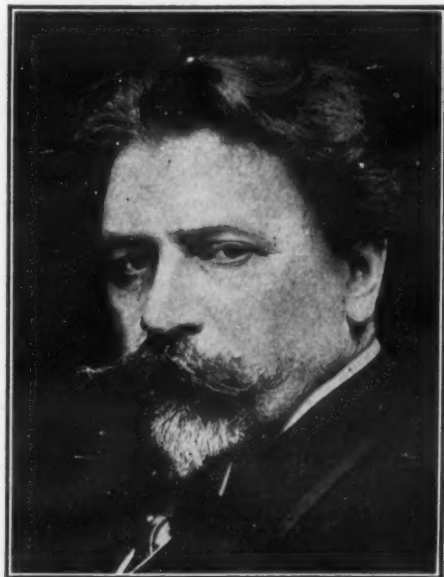
Be patient, and never become excited or angry when the response from the pupil is not what you would wish—it will but retard him the more. I have known many pupils to be ill after lessons. In this respect I feel that I err myself, having insufficient patience and self-control with untalented pupils; but this does not alter the principle of teaching such, and I want you to learn this in the beginning of your career.

In teaching children, two hours' practice, well distributed through the day, is desirable, if the health of the child permits. A child who concentrates easily might get along with less than this amount, because he gains more rapidly. A child who concentrates with difficulty will naturally require more time for practice, and also more supervision to his work. In the case of young children, two one-hour lessons a week are advisable, because not enough can be accomplished as a rule in half-hour lessons, and the child should not be allowed to practice for an entire week without having work overseen. Here again, however, the amount possible of accomplishment in half-hour or hour lessons is an individual matter. I am speaking of the average case. When the child is sufficiently advanced to take an étude and piece for the one lesson, he may then safely practice alone for a week.

The rudiments of harmony should be combined with the first lessons, as every pupil should understand thoroughly at least the triads, chords of the seventh, and scale formations and relationships. If you cannot make time for the harmony without robbing the piano work, then the child should be required to take one harmony lesson a week separately.

Take great pains to correct your pupil's special faults, and to supply his special lacks. Do not give pieces of a romantic nature to one lacking a keen sense of rhythm, as this style of music cultivates a rubato, toward which he already leans too far. Train such a one on stricter forms; give him much of Bach and Haydn and Mozart, since the charm of these lies in the admission of much color without the loss of the classic outline. Reverse the process with the child who plays mechanically and without feeling.

Require the completest artistic performance from the child at every grade of his work. The smallest exercises and pieces must be played with good tone, rhythm, tone-coloring and correct pedaling. Remember that one can only hope to do in big things that which one first learns to do in small ones. Even five-finger exercises must be played rhythmically and with beautiful tone-grading. The technic is but the means to the artistic end from the very beginning. Never give pieces or studies beyond the grade at which you may reasonably demand this artistic completeness of your pupil. I use a great deal of Heller; and Mendelssohn I call the musical Bible for teaching tone and good taste. The "Songs without Words" are invaluable for cultivating the idea of song and accompaniment.



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HUNEKER'S BIOGRAPHY OF LISZT

A Book That Reveals Its Author as an Ardent Admirer of the
Composer and Not So Iconoclastic in His Views as Many
Had Expected

JAMES HUNEKER has been singularly fortunate in seizing the psychological moment for launching his "Franz Liszt". Every circumstance has been set strongly in its favor. There has never been a truly complete and satisfactory English treatise on the life and achievements of the great Hungarian, and in these centenary days that want has strongly manifested itself. Much is being written for current holiday purposes, but practically all of it is in the form of brief articles on certain specific phases of the subject, so that it would be an endless labor for the layman to satisfy his curiosity by wading through them—not to mention the difficulty and inconvenience involved in separating the grain from the chaff. Small wonder, therefore, that the first really pretentious work of its kind should have been anxiously awaited and greeted with eagerness—nay more, that Mr. Huneker's book should widely have been regarded as the year's most important literary work in the musical field after Wagner's Autobiography.

Nor is this all. A Liszt book of magnitude would have been a matter to conjure with under any conditions; but coming from such a personality as Mr. Huneker something startling, revolutionary, extraordinary and brilliant was confidently looked for. In view of his iconoclastic tendencies in the past and some of the things which he has ventured to say about Wagner, Chopin, Tchaikovsky and a few others, many of the devout Lisztian were ill at ease over the things he might speak of their idol. All were prepared to be shocked to a greater or lesser degree.

Strange to say, Mr. Huneker's "Liszt" gives no Lisztite a very serious mental shaking up. The author does here and there give vent to some wild and wonderful sentiments—but he would not be James Huneker if he did not. But in other respects the book is not half so unusual and exotic a thing as the majority may confidently have anticipated.

Mr. Huneker is an incomparable stylist and "Franz Liszt" is filled—especially in the earlier part—with much that is scintillating and brilliant as far as mere writing is concerned. It has wit and sprightly epigram, even if not in as great quantities as certain of the writer's earlier books. But it is strangely planned as regards the arrangement of material—somewhat loosely strung together and diffuse. Read the first chapter and then, if you number yourself among those restless spirits who enjoy skipping from page 30 to 60 and returning to page 45 by way of page 116, you can indulge your hobby to your heart's content. It is a book that you need not begin at the beginning or end at the end. Doubtless many will welcome this unconventional pattern.

The first part devotes several pages to the art of Liszt, as Mr. Huneker views it, and follows this up with a rather sketchy account of his life interspersed with many characteristic Hunekeresque observations. Part II concerns the "Aspects of his Art and Character" and is subdivided into chapters on Liszt and the ladies, Liszt's biographies, the B Minor Sonata and certain other piano works. Follows thereupon a fourth part in three subdivisions dealing with Liszt's life and doings in Rome, Weimar and Buda-Pesth. Part V treats of Liszt's compositions—not each and every one, of course, but the most important.

Mr. Huneker adopts a novel method in dealing with the personal characteristics of Liszt. Instead of detailing the facts himself he allows various of Liszt's famous contemporaries—Von Lenz, Berlioz, Comtetant, d'Ortigue, Moscheles, Heine, Hans Andersen, Fanny Kemble, Lola

"FRANZ LISZT." By James Huneker. Cloth, 458 pages. Charles Scribner's Sons, New York, 1911.

Montez, George Eliot, Macready, Schumann, Chopin, Grieg and many others—to speak for him. The process is often immensely interesting, no doubt, but it has its disadvantage in the amount of repetition it entails.

Part VII might have been omitted without detriment to the book. It is an account of Mr. Huneker's own experiences in Buda-Pesth, Weimar and Rome, and while more or less interesting in itself strikes one as irrelevant. Part VIII, dealing with odds and ends about Liszt's pupils, their own personalities and their attitude toward their master, makes pleasant reading, as does also a final chapter on modern pianoforte virtuosi. At the very end are three pages which Mr. Huneker has substituted for the conventional preface and in which he tells of the years during which he has been gathering Liszt material, of his inability through lack of time and patience to make the book as complete as he first intended it and of its various redundancies and repetitions "frankly sought for rather than avoided."

Mr. Huneker is, in the last analysis, an ardent admirer of Liszt as a pathbreaker and musical originator, though some things he says may fall rather amazingly upon the ears of his brother Lisztites. For the "Hungarian Rhapsodies, for example, he has little regard, asserting with amusing finality that there is more music in a single Chopin mazurka than in all of them put together! In treating of them later in the book he avoids the necessity of saying disagreeable things by letting August Spanuth give his version of the matter—which happens to be distinctly favorable.

In his anxiety to do full justice to the orchestral and thematic inventions of Liszt Mr. Huneker takes delight in pointing out their similarity with certain things in Wagner. So zealously does he accuse the latter of stealing his ideas from Liszt that the uninformed reader will undoubtedly lay down the book with the firm belief that Wagner never wrote an original bar in his life. Doubtless there are many similarities such as Mr. Huneker suggests. But in dilating upon them he has neglected to observe that while Wagner was a diligent student of his friend's scores Liszt was an equally great admirer and student of Wagner's.

Another instance in which he exalts Liszt at the expense of Wagner occurs in the opening chapter in which he condemns the Wagner poems as "uncouth, cumbersome machines" and wonders what "birds, dragons, dogs, snakes, toads, dwarfs, horses, giants and monsters generally" have to do with music. Is it really possible that Mr. Huneker can be so blind to the poetic beauties and charms of a fairy tale, so totally unimaginative as to be incapable of grasping its spirit?

There are a few other absurdities in the volume, such as the statement that "opera is the weakest of forms at best"; the re-affirmation of Philip Hale's dictum that "there is nothing new since Beethoven"; and that it is difficult to imagine any one being moved to tears by a piano performance. But perhaps these effusions are only the result of Mr. Huneker's intense desire to be original at all costs. For the rest, without fulfilling all expectations the book is the literary apogee of the present Liszt centenary.

H. F. P.

"The Dollar Princess" in German

"The Dollar Princess" in German, given by the Viennese Operatic Company at the Irving Place Theater Wednesday evening, November 1, was cordially received. Herr Becker, leading comedian of the company, who played the part of John Couder, an American millionaire coal baron, aroused merriment with the song, "Das ist gänzlich ausgeschlossen." Grete Meyer, as Alice; Herr Verheyen, as Freddy Wehrberg, and Herr Richter and Frl. Vilma Conti, as Dick and Daisy respectively, won many recalls. Leo Fall's tuneful music was delightfully played by the orchestra.

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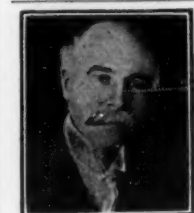
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CHARLES W. CLARK IS (?) YEARS OLD

American Baritone Celebrates Indefinite Birthday Anniversary in London

LONDON, Oct. 30.—Charles W. Clark has had a birthday. He admits this fact, but neglects to state precisely what the register on Father Time's clock says. Along with his celebration of the occasion, which has just taken place in London, have come several engagements for the American baritone, one being for an appearance at the Salle Gaveau, in Paris, and another in Marseilles. These two, with his coming Wagner concert in London with the New Symphony Orchestra, which Landon Ronald will conduct, and others now under negotiation will keep America's popular baritone busy until time for him to sail for his own country, toward the end of this year.

Reports of the Clark success in the Winter Gardens, Bournemouth, where he sang in German the *Hans Sachs* monologue from "Die Meistersinger," "Wahn! Wahn! Ueberall Wahn!" "Abendstern," from "Tannhäuser," and Wotan's "Abschied," from "Die Walküre," are unanimous. He had twelve recalls at Bournemouth and was immediately engaged at the conclusion of the concert for the London Wagner program, which is to be an exact duplicate of the previous effort.

Mr. Clarke is looking forward to his coming appearances early in the New Year,



Charles W. Clark, on His Recent Trip from New York to London, with the Ship's Mascot, "Arriet"

when he will make an extensive tour of the United States and a portion of Canada. The singer promises many new songs never before heard in America, and, as before, will bring forward a representative list of French novelties.

Well, Mr. Highsniffer, this poor inoffensive man has done some good in the world—he has made money move. And this is more than those works of yours will or can ever do! His things may not be high art; and neither, as a matter of fact, are yours. But they have produced and are still producing something of money, pleasure or profit; their manufacture gives useful employment to many a man. They are too small and too feeble to do any actual harm; whereas your own works are a mere dead weight, productive of nothing whatever except weary yawning.

Hypnotized to Cure Vocal Affection

SAN FRANCISCO, Oct. 31.—Under the influence of a hypnotic spell cast over her by Dr. F. G. De Stone, who asserts that he will in this way cure her of a serious throat affection, Mrs. Annie Tregear yesterday gave a series of vocal selections that would ordinarily have been beyond her ability. The experiment was witnessed by Mme. Emma Eames and Emilio De Gogorza, who declined to express an opinion about the merits of the singing, but declared that if Mrs. Tregear had previously had an impediment in her voice the experiment was marvelous. Under the influence of Dr. De Stone Mrs. Tregear imagined that she was Mme. di Murska, a famous Russian singer, and when spoken

to replied in broken English, although when normal her English is faultless.

What Hammerstein Really Is

[From the New York Evening Sun]

Mr. Hammerstein himself is a temperamental and professional dazzer; it is his way of doing things. He is as far removed from either the modest violet or the British impresario as is his point of view different from that of all the schoolmen in his profession. He is a wandering minstrel, an accidental note, an orphan boy, a figure of mysterious surprise, a seventh son of a seventh son, a gypsy king, a very strange cat in the bag. His personal idiosyncrasy is success, and, as the poet said of somebody else, he is the slayer and the slain, and they reckon ill who leave him out.

Lectures on Nationality in Art

G. C. Ashton Jonson, the eminent English critic, who is spending some months in America, gave the first of four lectures with illustrations on the piano on November 2, at No. 236 West Seventy-first street, New York. The subject was "Nationality in Art," with illustrations from the works of Grieg and MacDowell. Other lectures in this series take place on November 9, 16 and 23.

THE COMPOSER AND THE "CABBY"

THE Italian composer, Signor Leoncavallo, who was lately in London conducting the orchestra of the Hippodrome, where a special adaptation of his opera "Pagliacci" was produced, wrote to a friend in Rome describing a recent adventure of his in London.

"I had a new suit of clothes made," he says, "by a smart tailor, but when I wore it I found out it was too tight, so I decided to drive to the tailor's and show him the defect. I jumped into a hansom and gave the driver the tailor's address.

"Naturally, as I do not speak a word of English and my pronunciation is distinctly Neapolitan, the man did not understand me. I then had a bright idea. I knew the tailor's name was on the tag inside my coat collar, so I went up to the cabby, overturned the collar of my coat and showed it to him. He did not understand, but I thought he did, as he drove on.

"A few minutes later he pulled up at a chemist's and I realized that he thought I had something the matter with my neck

and needed medical advice. I got off the cab and again showed the collar to the driver. Englishmen are stupid, however, and the man shook his head and laughed.

"Of course I lost my patience, but I was determined that he should understand, so I took off my coat and put the tag with the tailor's name under the cabby's nose. Unfortunately to make him understand I gesticulated widely, a method which I adopted with great success in other foreign countries, but a man in his shirt sleeves waving his arms to a cabby is evidently an unusual sight in London.

"A big crowd collected to watch me, and sure enough a policeman walked up to me, grabbed me by the arm and marched me to a police station. Here I paid the cabby and waited half an hour until an interpreter was called and I explained what I wanted.

"Of course they let me off, but the interpreter told me that the police did not believe my story, as they knew I was drunk and that I wanted to fight the cabby."—*New York Sun*.

\$2,000,000 for New York's Music

[From the New York World.]

For its program music New York will pay, by a conservative estimate, more than \$500,000, and for operatic and non-operatic music together more than \$2,000,000. A city that devotes that amount of money to classical music, over and above what it pays for the pleasure of eating to music and of being entertained by musical comedy, has very substantial claims to first place as the musical metropolis.

A New Sort of Musician

[From London Musical Opinion]

Lately we English have produced a new sort of musician altogether. He is possessed of private means and has therefore been able to receive a good musical education in some great music school; his mon-

etary influence has also been brought to bear upon having some of his works performed at high-class concerts. These works neither please nor edify anybody and are never heard again after their first performance. Yet he will go on writing other works, which will also get themselves performed once and once only—there being nothing musical, understandable or edifying to any mortal man in these compositions. What is the significance of such a kind of man? He certainly exists, as my own ears (among those of others) have suffered from his music. Such a man as this sniffs high at the very mention of any humble individual who may have made a certain amount of money by his compositions. "How vulgar: his things actually sell!" Perhaps these same "things" are easy anthems which sell by tens of thousands to village choirs who want "something that the people can understand."

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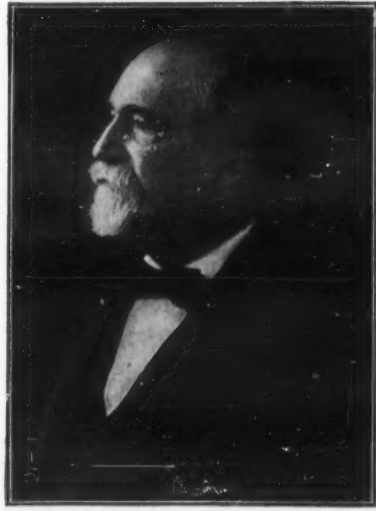
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New York, November 11, 1911

JOSEPH PULITZER AND THE MODERN NEWSPAPER

"The times change, and we change with them," says the old Latin proverb.

Not so long ago the death of a newspaper editor would have been scarcely known or noticed.

To-day the death of Joseph Pulitzer, proprietor and editor of the New York World, the New York Evening World and the St. Louis Post-Dispatch, has aroused world-wide interest and sympathy.

If this be a tribute to the man who rose from poverty in a strange land among people whose language he had to learn, it is also a tribute to the power of the press, which he not only grandly represented, but personally did so much to develop and increase.

However estimates of the man, his character, his methods, may differ, as they will, according to the point of view from which he will be regarded, certain broad facts in his life stand out. These claim not only attention, but respect and gratitude.

Joseph Pulitzer was the founder of "a new school of journalism," as some are pleased to call it. It would be more proper to say that he took American journalism out of the rut of the self-sufficient, respectable mediocrity in which he found it, charged it with the electricity of a great public purpose, and placed it in the open to become for all time an integral part of the life of the people. And this he did with a paper that at the time he bought it had sunk to be the organ of a discredited financier.

With the force and brain of the Superman he raised it to a power, independent even of public opinion, for he challenged and opposed that again and again when he thought it wrong.

He made tens of thousands read a newspaper where only hundreds had done so before.

Thus he became a vital influence in the recent uplift of the press in standing, in circulation and, above all, in independence.

Through him, and those editors and publishers who were influenced by his ideas, methods and their success, he not only enormously increased the reading and so the thinking public, but brought it to the point where it has become a potent factor in the direction of the policies of the press itself.

As the king of old had to abdicate in favor of rule by

the people, so the editor of old has had to abdicate in favor of rule by his readers.

The result is the bringing into the field of discussion, of practical politics and so of legislative action the vital problems which affect human life and happiness—questions which had been forgotten in the columns devoted to essays and a general dilettante miscellany.

By the side of this tremendous achievement—the popularizing of the press—all that Joseph Pulitzer did, whether in championing civil service reform, a gold standard, a popular bond issue, peace with England during the Venezuelan trouble, or tariff for revenue only, sink into insignificance.

When he brought the World to a circulation of a million a day, and so induced others to follow his lead, he carried human progress a vast stride ahead, for he created a forum of public opinion such as had never existed before, and he also built up the one force powerful enough to combat political dishonesty and graft and able to check the ever growing grip upon the people of privilege and monopoly.

Through the vast army of newspaper readers which he and those who followed him called into being, industry and commerce were stimulated to a wondrous extent, for through their advertising columns the manufacturers, the merchant, the storekeeper could reach the masses and so dispose of their wares.

What Pulitzer went through to reach his aim, especially during the last twenty years when he was afflicted with blindness and nervous prostration, he alone could tell.

What struggles he had with himself, with the often inadequate forces at his command which led him to give two millions to Columbia University to found a school of journalism, he alone could tell.

How deeply the attacks of jealous competitors cut into his sensitive nature, especially when he knew they were justified, he alone could tell.

How through the darkened years he was thrown back more and more upon himself till he became, with all his wealth, with all his power, that tragic thing, "the man alone," alone with his thoughts, alone with his sightless eyes, his restless nervousness, which forced him to live on land in a soundproof room, or on his yacht far from men, alone save for his secretary, his doctor, his piano—he alone could tell!

Yet he neither despaired nor flinched. Undismayed, "the master of his fate, the captain of his soul," he went on, worked on to the very last.

That such a man was not always wise or sane, or just, or even fair, is true; but in this he was human.

An idealist? Yes; but a very practical one, with a passionate love of liberty and an equally passionate hatred of autocracy and oppression in every form.

He was the first to realize the power for good, for progress of an aroused democracy.

He determined to arouse it, to lead it to battle and victory; but in the hour of victory he remained what he always was at heart—an aristocrat; yet an aristocrat of self-won education, culture and refinement.

Whatever his faults he was never a time-server, an unctuous respectability, afraid to offend the tender susceptibilities of Mrs. Grundy.

Where he perhaps failed was that he never fully realized the romance, the tragedy, the comedy, "the human interest" in the industrial, commercial, scientific, artistic and altruistic work of the world.

He found these elements—as do many of our greatest and most renowned editors—in politics, in Wall Street and the gossip thereof, in war, in the divorce and police courts, in the doings and scandals of "society," in popular sports, in the coulisses of the theatres and the opera house, in the accidents and catastrophes of life; but man's noblest part—his work in mill and factory, in office, counting house, store, farm, in the studio, in the laboratories, as an inventor, philanthropist—was to him, so far as his newspapers were concerned, a negligible quantity. Even the work of the most noted associations for human betterment, for relieving human misery, for promoting human happiness and culture, escaped him, certainly so far as to receive adequate recognition in his columns, though they were often the recipients of his bounty.

A congress held by the National Civic Federation, of representatives of all nations, to consider the immigration laws or the conservation of natural resources would receive scant attention in his journals.

Under his system, and it is that of nearly all our great dailies, a man became part of "the news" not when, in spite of his shortcomings his work of years might benefit the nation, but when his wife sued him for divorce, his daughter eloped with the chauffeur, his son married a chorus girl, or his inebriate brother started a suit for the recovery of property he never owned.

Under "the system" his reporters were ready to invade the room of a suicide to "interview" a distracted family, to risk their lives on a rope to eavesdrop a directors' meeting or to dig up the bones of a buried and lived down past in order to damn a really worthy aspirant for public office. He claimed he had to do this to create an audience to which, from that matchless editorial page, which he personally supervised to the last, he might excoriate wrong and preach the higher purpose.

Let this background be part of the record.

Let us not say of this strong and great man, "*De mortuis nil nisi bonum*"—of the dead naught but good, but "*de mortuis nil nisi verum*"—of the dead naught but the truth!

And let us say it to throw into all the stronger light his achievement in giving the people a power wherewith to combat the enemies of progress and to attain to larger opportunities and a broader, nobler, freer life.

Make the score against him as black and as heavy as some have and some will, and as they can do with any human of transcending force and purpose; yet no honest man can deny that humanity is the better because Joseph Pulitzer, the poor Hungarian immigrant, lived.

John C. Freund

PERSONALITIES



Josef Lhévinne and His Athletic Son

The American game of baseball has won strong favor in the family of Josef Lhévinne, the eminent Russian pianist, who is shown here teaching his son how to manipulate the bat. The Lhévinnes live in Wannsee, near Berlin, where many Americans, enrolled as pupils of the pianist, join in vigorous out-of-door sports.

Stojowski—Sigismond Stojowski was a favorite pupil of Paderewski, and it was Paderewski who urged him to settle in America.

Saint-Saëns—According to a Paris newspaper, Camille Saint-Saëns is one of the most business-like musicians in the world. He has invested his savings in the best foreign railway companies, electric light and other useful commercial undertakings and has financial interest in at least two music publishing firms.

Teyte—Maggie Teyte, the English prima donna, changed her real name, which, before she married, was Tait, to its present spelling, in order to avoid being miscalled "Tah-eet" in Paris when she appeared at the Opéra Comique.

Gadski—Mme. Johanna Gadski was recently asked by a reporter if her daughter, now seventeen years old, was to follow her mother's footsteps into prima donnahood. "Never!" she exclaimed with emphasis. "Never shall Lotta be an opera singer! The life is too trying and I have done enough in that line for the whole family. Lotta is being trained to be a good housewife, that's all."

Sirota—The full name and title of Cantor Sirota, the famous tenor of Warsaw, who is coming to America for ten concerts in February, has just reached his New York managers. It is Izko-Gerschon Leybowitch Sirota.

BEHIND THE CURTAIN

The Baseball Championship Pennants Cause Wonder Among the Opera Stars in Philadelphia—Mr. Bassi a Rival to Tetrizzini in Culinary Art—When a Cigar Is Not a Cigar

THE opera season in Philadelphia has started.

And it promises to be a mighty good one.

I had an inkling that something might happen behind their curtain and so I took a train for Philadelphia a few days before the opening night. The joke about the drowsiness of that estimable village is old and stale, but, honestly, the lobby of that big hotel Majestic looked like a baseball



Paul Abels, Signor Gatti-Casazza's Amiable Private Secretary, Sketched by Caruso

ground on a mid-winter Sunday. This is no malicious comment on the three big flags hanging in the said lobby, the middle one with A.B.C. and the two others with white elephants embroidered on them. They would have been a scream in Mr. de Segura's new celebrated collection. I found that daintiest and tiniest of all opera stars, Maggie Teyte, standing at the hotel office and asking some of her equally bewildered colleagues:

"What do these flags mean and what is A.B.C.?" Some wag suggested:

"I suppose most Philadelphians are so slow that they do not know their alphabet yet, and that's probably the way they learn it."

When I explained to her that the "thing" meant "America's Baseball Champions" or something to that effect, and that sometimes 40,000 to 50,000 people attended one game, and paid prices for seats which made the Metropolitan's six dollar seats look like five cents, she looked perplexed and said:

"I did not know that Americans were so fanatic about baseball, although I am sure they could not love athletic sports more than I do. Especially tennis and golf are games which I consider most valuable recreations. They improve health and mind."

"If you will come with me," interrupted Dr. Plumon, her husband, "I will show you some excellent snapshots of her playing tennis, but I cannot give them to you for publication; they are the only ones I have." After a delightful chat with this learned gentleman, who is a French barrister, and who has also obtained the German "doctor" title, I continued on my exploration journey through the Majestic, which seemed to be the headquarters for the whole troupe, from the "stars" down to the innumerable Valkyries. I say the whole troupe—except one artist—the one who is always an exception, who always does things differently from other mortals—yes, you have guessed it—"our Mary—"

But to return to the Majestic's gloomy vestibule once more I found myself sur-

rounded by a number of Italians—there was Sammarco, Guardabassi, Bassi, and also many of the minor lights.

Mario Sammarco has evidently made a hit with the German steamship companies, or else his front name must have been a puzzle to them, for on the passenger list I found his name as Frau Maria Sammarco. And when I found his name amid the French names on a poster in front of the opera house as "MARIE SAMMARCO" I could have shrieked. Anyway, Mr. Shelley, the press agent, may have done that intentionally so as to have Sammarco's ending blend with all the French mute e's, but Shelley is evidently one of the few people not asleep in Philadelphia, for he was too busy to be seen by Yours Truly.

At luncheon a jolly crowd assembled in the big dining room.

"You see that young lady over there," said Sammarco, "that's a Valkyrie, and the one over there, too. Every one here is a Valkyrie."

Mr. Bassi was too busy to take part in our conversation, for he had ordered a chafing dish and prepared his own luncheon.

"I can prepare eggs just as well as Tetrizzini," he said, with a mischievous smile.

Dippel and Campanini were at the next table, Guardabassi, Dr. Plumon and Maggie Teyte at another, and Dr. Rambaud and Mme. Gerville-Réache at the next, and between them all a crossfire of witty and humorous conversation was kept up.

When the Italian group started things about Tripoli and the war and became excited I walked over to Dr. Rambaud's table to congratulate him about the recovery from his terrible automobile accident.

"I am fortunate," he said, "to have escaped with my life, but I have not recovered entirely from the shock. Things in my office in New York run smoothly, and so I can take things a little more easily. Besides, I cannot let my wife travel alone—I do not want to leave her."

"No," said Mme. Gerville-Réache quickly, "I am the one who wanted him to come with me, because I cannot leave him."

"By the way," said the doctor, who has grown a respectable beard since I saw him last, "we have another rehearsal this afternoon and we want to return to New York to-night, then we will return for the performance of 'Samson' and later of 'Valkyrie.' You shake your head? My wife sing in German? Why, certainly!"

"Seriously speaking," interrupted Madame, who evidently wanted to have some fun, "I am going right now to give a German lesson to my Kapellmeister."

And they were off. Rehearsals are the order of the day in Philadelphia. Some of the artists have received "summons" for as many as seven in one day. Therefore, no wonder that Charles Dalmorès, the great tenor, who had rehearsed *Samson* in the morning and a few other things during noon hours, took a nap during the afternoon.

"You must excuse me," he said, "but I was so exhausted that I almost fell on my bed and I have slept for four hours."

"What my ambitions are? I'll show you in a moment." And he produced a post card with a picture of a superb country house in "Jugend" style.

"That is my house in Switzerland where I am gradually acquiring more ground and building other houses. I may sing here for another year, or two, perhaps three, and then I want to live in these charming surroundings. That is the ideal life."

Mr. Dalmorès is an excellent linguist, quite a rare thing for a Frenchman; his German enunciation has been the object of extensive comments in the Berlin and Bayreuth papers. Our conversation was carried on in French, and unintentionally he paid me a compliment which I value higher than any I have ever received.

"Let me tell you something confidentially," he said, and drew his chair nearer; I know I can speak frankly with you as one of my countrymen." It was only later in the evening that I told him that I was not French, but a German does not betray confidences any more than a "compatriote" and so I shall have to draw the curtain over his confidences.

It was at a banquet given in honor of the famous Italian pianist Adriano Ariani, who arrived in this country a few weeks ago.

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The presentations of the guests were made in English, as there were many Americans present, but, naturally, the Italian language predominated. I was introduced to Mr. Viafora, the clever caricaturist, and at table my seat was right in the midst of the Italian clique, opposite Ariani's place of honor. At the end of the banquet, when it came to coffee and cigars, I was offered something at "10 cents straight." Viafora fumbled in his pockets for his own cigars, Constantino Yon in his and yours truly idem.

"What are you looking for?" said Viafora, "matches?"

"No," I said, "I am going to smoke my Toscani."

At once Viafora was on his feet. "Ladies and gentlemen," he said, "here we have a guest who not only speaks our language fluently, understands even every subtlety and finesse of it, but who smokes our Italian cigars. He is one of us!"

After I had scored that hit things became very animated.

Viafora drew caricatures, but unfortunately on the table cloth, so that I could not bring that 20-foot long affair to the office for reproduction.

Ariani talked freely of his early struggles.

"I used to be a conductor for opera companies, but somehow or other I felt that there were bigger things in me. I shut myself up in a small room and every hour I could spare was spent there at the piano practising. Being a conductor and possessing all the knowledge and musicianship a conductor must have, I naturally did not have to have a piano teacher to perfect myself. It was merely a question of months, years of drudgery. But I did it, and when I came out of that room as a concert pianist my future was made."

We separated in the wee hours of the morning, but not without lighting another of those "personalities" which served so unexpectedly to make my evening so pleasant.

LATELY I have broken a little more into the managerial field. I used to see a great deal of Marc Lagen, but I don't go into his office, first, because he is often enough in ours, and, secondly, be-

cause his ties are so loud that they get on the nerves of my rather quiet personality. I have to have something more soothing, and I like to talk to people who have a quiet, restful disposition.

One of the offices in which I used to sit and chat for hours is that of Mrs. Sutorius, who, with the assistance of her daughter has been doing a great deal of work, which may not be so very well known by the general public, but which is evidently appreciated a great deal among professional musicians, for she has made great strides, especially in the past year or so. I have always known Mrs. Sutorius as a very capable business woman, and as a most delightful hostess, but I never knew her to be a philosopher. That turned out to be the case during one of my recent interviews with her when we were speaking about the conceit, generally and specially speaking, of most musicians.

"The other day," she said, "I went to a recital with a friend of mine and of course we did our little bit of criticising between the numbers. When the recital was all over and the applause had subsided my friend and I and a good many others, following the natural course after such events, went behind the stage and congratulated the musician and said a few commonplace phrases. I could have kicked myself afterwards, and, as I said to my friend, here we go to this man and congratulate him and tell him how beautifully he sang and how we enjoyed the thing, and yet don't believe a word of it, and here this musician sails forth and tells every one how Mrs. Sutorius and so many other managers came up and congratulated him and what a fine talent he must have. Isn't it about time that we should stop such a thing and tell these musicians candidly what we think of them?"

LUDWIG WIELICH.

Rudolf Berger Now a "Kammersänger"

Rudolf Berger, the first tenor of the Royal Opera in Berlin, who received his training from Oscar Saenger in America, has just been appointed a Kammersänger. Berger has been singing with signal success at the Berlin Royal Opera, where he will create the part of *Otello* in Verdi's opera in the new production next month.

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NEW RECRUITS FOR "OPERA IN ENGLISH"

CHARLES HENRY MELTZER, the music critic of the *New York American*, opens his season with a cannonade for the cause of opera in English, which he so vigorously championed last year. In a recent issue of the *Boston American* he has an article on the matter, giving the latest news of the movement and telling of his experiences with regard to it, both in Europe and America.

Mr. Meltzer believes that the subject is soon to be talked of more than ever, and that those who have hoped that it would cease to be discussed, like a trivial fad, will be disappointed. London chiefly shows interest. Mr. Meltzer was interviewed on the subject four times by leading English newspapers—the morning and evening editions of the *London Standard*, the *Daily Express* and the *Daily Mail*, in turn, not only printed but approved his views. Support to the cause, both in speech and writing, was lent by personages no less high than George Bernard Shaw, Mary Garden, Emma Eames and Emilio de Gorza. Miss Garden and Mme. Eames, in fact, consented to become members of the advisory committee of the Society for the Promotion of Opera in English.

Mr. Meltzer breaks a lance with Henry T. Finck, music critic of the *New York Post*, by informing him that Mr. Gatti-Casazza, the managing director of the Metropolitan, whom Mr. Finck recently quoted as an antagonist of the movement, has also joined the society. So also has Oscar Hammerstein, who has gone further and has inserted a clause in the contracts with the majority of his London artists compelling them, if required, to sing in English at his London Opera House.

In his article Mr. Meltzer calls special attention to the fact (and says that Bernard Shaw pointed out the same thing while in Munich) that the resistance to the employment of English in grand opera houses comes not from the public, but from the singers or from some singers. Nor is the reason in most instances an artistic one, but arises through the fact that the addition of English to the operatic languages means more work.

Mme. Melba is a new recruit to the movement, and has written an admirable speech advocating the use of English in opera, which was read at the Guild Hall in London. Mr. Meltzer supposes that no one

will "call in question the authority of that great singer."

Mr. Meltzer thinks that Mr. Finck, and wealthy men like Mr. Kahn, who are in power at the opera houses, will find it hard to persuade reasonable persons that the artistic countries of Europe know less of how grand opera should be sung than England, "the least artistic country in the world" and the United States, which "only thirty years ago awoke to art." The countries which Mr. Meltzer names—France, Germany, Italy, Austria, Russia, Sweden, Belgium and Bohemia—all require opera to be sung for them in their own tongue.

Mr. Meltzer thinks that there may be some hope in Mr. Kahn's case, for a year ago Mr. Kahn virtually promised him in an interview published with Mr. Kahn's assent, that three of the standard operas would be sung the following season at the Metropolitan in English. Mr. Meltzer thinks that every effort should be made to convert the multi-millionaires who control our great American opera houses. Also, he calls "nonsense" the statement so often printed that most opera goers are linguists. He estimates that out of the 4,000 who attend a Metropolitan performance probably nine-tenths of them have only the vaguest notion of the meaning of the words which they hear.

Mr. Meltzer does not feel it necessary to more than touch on the singableness of the English language. That is practically universally admitted, and as the writer points out, not even Tito Ricordi, "that most Italian of Italians," denies that English can be made musical and singable. He points out Geraldine Farrar as the only important artist who thus far has had what "out of courtesy" he calls the "courage" to declare that she will never again sing an adapted English libretto. In view of her widely circulated remark that she does not sing in English because she "does not have to," Mr. Meltzer suggests that if Mr. Hammerstein had been her manager, and not Mr. Gatti-Casazza, perhaps she "would have been more reticent."

Regarding Mr. Kahn's attitude Mr. Meltzer in a letter to *MUSICAL AMERICA* says "he has not one argument against us—only misstatements as to the reason of foreigners preferring their own languages in opera, and that *disingenuous assumption* that it is the practice in translating librettos to twist the music to suit the new words."

SEATTLE'S ORCHESTRA

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Its Ten Concerts

SEATTLE, Oct. 27.—The Seattle Philharmonic Orchestra, under the direction of John M. Spargur, has announced the first concert of the season for December 11. William B. Clayton, formerly manager for the Seattle Symphony Society, will manage the concerts of the orchestra for this season and has already engaged the following soloists: Augusta Cottlow, pianist; Mme. Hess-Sprotte, soprano; Paulo Gruppe, cellist; and John McCormack, tenor. The regular concerts will be given on Monday evenings, December 11, January 29, February 19, March 11 and April 1, and there will also be five popular Sunday concerts.

The forty-five musicians to be assembled under Spargur's baton will be practically the same as the orchestra of past seasons under Hadley. The programs of the regular concerts are to be devoted to works of a serious nature and it is Mr. Spargur's intention to make a standard symphony a feature of each. In organizing the orchestra this Fall Mr. Spargur made his appeal to those who desired the continuation of the Symphony from a musical rather than a social standpoint, and his appeal was responded to in a way that showed the city's earnestness of musical purpose.

C. P.

Big Cincinnati Audience for De Pachmann

CINCINNATI, Nov. 4.—The first Cincinnati concert of the season, given last week in the Grand Opera House under the local management of Frank E. Edwards, introduced Vladimir de Pachmann in a piano recital. The audience was the largest which has greeted any pianist in recital in Cincinnati in many years.

F. E. E.

STREET MUSIC OF PARIS

The "Cornemuse" and the "Biniou" No
Longer Heard

Bourges, the capital and center of the Berri, the Georges Sand country, is getting ready for some fêtes at which there will be delegates from every district of France dressed in the picturesque local costume and playing the local instrument, writes a Paris correspondent of the *London Evening Standard*. Thus the "cornemuse" will be heard, as also the "biniou" and the "vielle," whose plaintive wail was until quite recently familiar in the streets of Paris.

But the enemies of noise have succeeded in almost entirely suppressing street music in the capital, and to hear native airs on the ancient instruments one has to go further and further afield. There may be people who would prefer the music of the biniou, if not of the pipes, to the noise of the autobus, but the police regulations leave us no choice. One or two flutes survive in the city, and a few French horns, called here English horns; and they are doubtless sufficient to worry their neighbors.

One of the police commissaries of the city, who lives on a second floor, makes a practice of winding a horn every afternoon as a signal to an obliging soldier in the barracks close by to come and fetch the commissary's letters and carry them down to the post for him. The Invalides quarter, usually very quiet, now nightly echoes to the performances of the Scottish pipes; the weird music is wafted far along the quays and avenues with very pleasant and melodious effect.

The three symphonies of Franz Berwald, the Swedish composer, will be played by the Dortmund Philharmonic Orchestra this Winter.

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October 18, 1911.

A SYMPHONIC evening with Frank van der Stucken drew a large audience to the Philharmonie on Friday evening last. Mme. Schumann-Heink had been announced to appear as soloist, but was prevented by indisposition. Otilie Metzger, of the Hamburg Stadttheater, took her place and did much to atone for the disappointment felt because of Mme. Schumann-Heink's absence.

The program included the "Brandenburger" Concerto in F, by Bach, Debussy's "L'après-midi d'un faune" and the recitative and aria of *Vitellia* in Mozart's opera, "Titus," but general interest was concentrated upon the novelty of the evening, an American work, the Symphonic Variations on an Original Theme, by Frederick A. Stock, conductor of the Thomas Orchestra of Chicago.

Mr. Stock's work has a highly interesting opening, the brilliant promise of which is, however, not always consistently maintained. The beginning is exceedingly graceful and composed with tasteful consideration for the respective instruments. So cleverly is the original theme utilized here that it is regrettable that the effect is obliterated later by the composer's tendency to abandon himself to his remarkable talent for instrumentation. Mr. Stock's gift for instrumentation is a splendid artistic asset, but in the present instance he is led by it into extremes that obscure the desired constructive effects.

Mr. Van der Stucken conducted the Debussy number with all the precision and finish of the experienced conductor. The other two numbers on the program were the aria of *Adriano* from Wagner's "Rienzi" and Smetana's symphonic poem "Sárka."

Otilie Metzger sang the first with expression vastly superior to that revealed in the Mozart aria before. There can be absolutely no question of Mme. Metzger's superb vocal material, nor of her extraordinary ability as an artist. The voice is a magnificent contralto of great volume and range, which has been trained to obey every intention of the artist. The manner in which she was accompanied by Mr. Van der Stucken was nothing less than ideal. There is no doubt that Mr. Van der Stucken is a profound musician with a thorough knowledge of his instrument and

his material and the necessary individuality to influence his men according to his intentions.

Another American composition to receive a hearing here within the last week was the Rhapsodie for Piano and Oboe, by Charles Martin Loeffler, of Boston. This was performed in connection with a program by the Géluso Quartet of Paris, assisted by Raoul Pugno, pianist, and F. Gillet, oboe. All concerned revealed themselves as serious and distinguished artists. Pugno in particular was at his best.

When Felix Weingartner left Berlin in 1908 to go to the Vienna Hofoper, he became involved in difficulties with the Generalintendantur here, which ended in a compromise binding Weingartner to refrain from conducting in Berlin for five years after his resignation from the Vienna Opera. Weingartner recently sued to have this agreement set aside, claiming that it was not legal and also that he was justified in canceling his contract in 1908, but the suit has been decided against him.

Weingartner on Conducting Liszt Music

An article by Herr Weingartner on conducting the music of Liszt, which has just appeared in the *Berliner Zeitung am Mittag*, has awakened considerable interest. While Weingartner believes it to be a conductor's foremost duty to grasp the intent of the composer and to avoid effects which he might attain by following his individual inclinations, he, nevertheless, contends that the introduction of the "personal note" is essential to the conductor interpreting Liszt. He draws an analogy between an actor on the stage and a Liszt composition, saying that both require a kind of mask, which, in the case of the latter, it is the conductor's duty to produce as effectively as possible, always with the endeavor to place himself in the composer's position and carry out his presumable intentions as closely as possible.

Weingartner believes that a certain amount of exaggeration is permissible in interpreting Liszt's music, claiming that the effect is enhanced if the sentimental Liszt melodies are rendered somewhat affectedly, if melodious parts are expanded rather lengthily; if the concluding climaxes, very similar in all Liszt compositions, are produced with a demonstration of force, which, in other music, might seem excessive, and if divergencies of tempo are indulged in, even where not marked. The *tempo rubato*, the enemy of real rhythm, finds a home in Liszt compositions. Liszt liked the *tempo rubato*

and demanded it for his music, which he marked explicitly with this term.

Siegfried Ochs, that incomparable Bach interpreter, and his excellent chorus, the Philharmonic Choral Society, ventured into another than their customary sphere at their first concert of the season in the Philharmonie on October 16. Handel's "Judas Maccabaeus" was the feature of interest, for which the following soloists had been engaged: Walter Kirchhoff, *Judas*; Alida Noordewier-Redingius, soprano; Emmi Leisner, contralto; Paul Schmedes, tenor, and Alexander Heine-mann, bass.

Wants His Opera Produced

Eugenio von Pirani, the New York composer, has arrived in Berlin to negotiate

with a number of German theaters for the production of his opera, "Das Hexenlied," which was given its *première* in Prague. With the American concert singer, Alma Webster-Powell, he will give a concert on November 8, at which his new composition, "Vision," for piano and voice, will be heard for the first time.

Director Moris, of the new Kurfürsten Oper, of Berlin, has accepted the new opera in four acts, "King Harlekin," by the English composer, G. H. Clutsam, and expects to produce it during the first half of the season. Clutsam's first opera, "A Summer Night," which was produced last year during the Beecham season at His Majesty's Theater in London, attracted considerable attention.

O. P. JACOB.

CAMPANARI, NOTED OPERA BARITONE, AT HIS COUNTRY HOME



Giuseppe Campanari, the Famous Baritone, and His Wife at Their Country Home

Giuseppe Campanari, the great Italian baritone, with his family, has returned to his city home on West End avenue, New York, and has resumed his teaching. Mr. Campanari accepts a limited number of talented pupils. His concert and operatic work in the past few seasons have taken much time and he will again this season make an extensive tour. This tour will be in the early Fall and will cover a great amount of territory. Owing to the popularity of Mr. Campanari he is always in demand for concerts and recitals, but he accepts only those of importance.

His son, a baritone, who did all of his study with his father, has returned from Italy, where he sang successfully last year and will probably be heard in this country during the season.

Robert Hichens as a Song Writer

While still a student of music Robert Hichens wrote many short stories, verses, and songs. In one year, he says, he earned over \$500 by writing scores and lyrics for music. One song, "A Kiss and Good-bye," was sung by Mme. Patti in Albert Hall, London. "In the natural pride of my

heart," Mr. Hichens said, with reference to this occasion, "I took a seat in the stalls and waited in a fever of excitement to hear how it would go off. It was received with so much enthusiastic applause that I was lifted into a delicious heaven of delight but was suddenly tumbled headlong by hearing two voices from the seats immediately behind me.

"What a lovely song that was," one exclaimed rapturously.

"Yes," the other grudgingly agreed, "but what awful rot the words of these songs always are."—*New York Times*.

To Defy Opposition to "Salomé" in St. Paul

ST. PAUL, Nov. 4.—Mrs. F. H. Snyder has announced her intention of putting on a performance of "Salomé" as an extra feature of the opera season. It will not be included in the series for which season tickets are being sold, but will be presented as an "extra." Mrs. Snyder believes that the opposition last year, when it was proposed that "Salomé" be included in the season's repertoire, came from people who do not attend opera, no matter what the bill may be. Several prominent clergymen were active in their opposition last year and have already voiced a remonstrance against the production this year of "Salomé," which they claim "degenerates the opera," "is a bad performance and makes decent people disgusted with the whole opera business." One active in the opposition claims that "St. Paul has not degenerated during the last twelve months" and thinks that the city which "respected itself last year" in causing the opera to be thrown out of the repertoire is still unwilling to "swallow 'Salomé.'" Mrs. Snyder is inclined to put the matter to a test.

F. L. C. B.

Henri Barron Appears as "Johnson"

Henri Barron has been engaged by Henry W. Savage as first tenor for the part of *Johnson*, in "The Girl of the Golden West," the new Puccini opera which Mr. Savage is sending on a trans-continental tour. Mr. Barron comes from Italy, where he has been singing for the past two years with signal success. His first appearance with the Savage Company took place at the opening performance on October 27 at Waterbury, Conn. Mr. Barron scored a triumph on this occasion, the critics and public uniting in highest praise of his ability both vocally and histrionically.

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CHICAGO PREFERS SUNDAY MUSIC

Concerts at That Time Receive Largest Patronage—News of Local Schools and Studios

Bureau of Musical America,
624 South Michigan Ave.,
Chicago, Nov. 6, 1911.

THE advance sale of the grand opera season seems to assure success and a number of those interested in the guarantee went East last week for the premiere in Philadelphia. The concert season has opened so amazingly successful that the pessimists are inclined to wink the other eye and archly advise "Wait, wait."

The Sunday afternoon concert has grown to be a habit so pronounced that it seems in time it is destined to interfere with musical entertainments that depart from the routine. The clamor for Sunday time is growing more and more pronounced, and the departure will be difficult unless strong forces unite to swing the pendulum back to the normal.

Chicago has an unusual number of piano artists in the field this season. Harold Henry, who opened his recital the other night in Music Hall, will tour the West, likewise Henriot Levy, whose composition recently had an inaugural production by David Bispham in Orchestra Hall, while Silvio Scionti recently returned from a very successful preliminary tour through the Southwest to resume another one in the Northwest later. Now word comes from the Southern coast cities that Walter Spry has impressed with his pianism, making a joint tour with Virginia Listemann, the soprano.

Hans Letz, concertmeister of the Theodore Thomas Orchestra, together with Bruno Steindel, cellist, and Mrs. Bruno Steindel, pianist, last Friday evening presented an interesting program before the Chicago Press Club.

An entertaining recital was given last Wednesday afternoon at the MacLean studios by Mrs. Bruce H. Summers.

Wendell Heighton, manager of the Minneapolis Symphony Orchestra, has been spending a week in Chicago booking dates for his organization.

Edward Clark, a bass baritone, assisted by Carl Brueckner, cellist, and Jeannette Loudon, pianist, gave a song recital at Music Hall Monday night, covering a wide range of composition with a vigor and spontaneity that pleased an audience of admirers. Mr. Clark has a powerful voice, which is under good control.

Edna Gunnar Peterson, who is booked to play the Ganz Concertstück with the Chicago Orchestra at the last concert of this month, studied in the Chicago Musical

College from 1903 to 1905, with Rudolf Ganz, Bessie Ayres and Dr. Louis Falk, capturing the Diamond Medal of the seventh grade the last year. She then concluded her work in Chicago and has since resided abroad studying with Mr. Ganz.

An interesting recital of the students of Mrs. Letitia V. Kempster Barnum and Florence Carbery, of the Chicago Musical College, took place last Saturday morning in the Ziegfeld Theater.

Clare Osborn Reed, director of the Columbia School of Music, has received from her secretary, Miss Hall, a list of the places where graduates of the school have been employed as supervisors of public school music. It lists twenty-six different States and upwards of one hundred supervisors. A remarkable showing, considering the life of the school.

Harry Detweiler, head of the Columbia School of Music and Dramatic Art of Aurora, Ill., was more than pleased at the result of the first Artists' recital of the season, given last Friday evening in the New England Congregational Church, presenting Mrs. Lucille Stevenson-Tewksbury, soprano, and Ellen Munson, pianist.

The Frank Croxton Quartet, an admirable organization, spent last week in and about Chicago with a profit to themselves and pleasure to select audiences. These singers appeared before the Lake View Musical Society. Mrs. Van der Veer Miller was particularly pleasing, her vocalization of the "Cry of Rachel" being one of the vivid spots of the program. An interesting note was her selecting her husband's own composition "From the Depths" for an encore number. Of course, Mr. Croxton soared superior in his group of songs and Reed Miller again proved himself as a versatile and accomplished artist. Mrs. Agnes Kimball, the soprano, gave dignity and distinction to operatic selections that were accorded her.

Gertrude Wakefield Hassler, mezzo-soprano, who is associated with the Sherwood Music School, is utilizing her spare time getting up programs for concerts this winter. Aside from her own recital work she will be associated with her distinguished relative, Charles Wakefield Cadman, as the vocal illustrator in his Indian music recitals.

Julia Blish, a member of the faculty of the Columbia School of Music, gave a recital in the reception hall of that institution last Thursday evening. Her work was generously approved.

A pupils' recital given at the Sherwood Music School last Saturday was especially interesting. Karl Formes disclosed a rich baritone of quality and wide range. Martha Harnisch played the Schubert-Liszt "Am Meer" and the "Butterfly" Etude by Chopin with dignity and beauty of tone. Irene Peterson played "Exhilaration" by Sherwood and a "Berceuse" of Chopin was played with exceptional brilliancy. The Etude in G Flat by Moszkowski completed Miss Peterson's program, which was marked by singular clarity—the poetry of the composition being clearly revealed.

The piano recital of Birdice Blye, given on October 20 at Murfreesboro, N. C., was such a signal success that she was immediately engaged to give a second recital on the 23rd. Last week the recitals were at Blackstone, the 25th; Roanoke, Va., October 27th, and Hollins, Va., the 28th.

Walter Spry, pianist, Virginia Listemann, soprano, and Bernhard Listemann, violinist, gave a concert last week at the Greensboro Female College.

The first musicale given by the students of Mary Wood Chase at the fashionable Stickney School in Edgewater enlisted Ruth Burns, Gladys Rezazian, Winifred Howe, Olive Seidel Mable Paul and Florence Trask.

On December 2 Celene Loveland plays for the Daughters of 1812, the occasion being their Illinois Day reception to be held at the La Salle Hotel. C. E. N.

Boston Orchestra and Schumann-Heink Open Washington Season

WASHINGTON, D. C., Nov. 7.—The musical season at the National Capital began with the Boston Symphony Orchestra concert this afternoon, with an abnormal attendance and exceptional enthusiasm. The fact that Mme. Schumann-Heink was the soloist brought out an additional number. The symphony was Beethoven's "Eroica," and the other numbers were "The Afternoon of a Faun," Debussy, and "Les Préludes," Liszt. Mme. Schumann-Heink gave as her first song "Andromache's Lament" from "Achilles," by Max Bruch, and her second number included a group with orchestral accompaniment, including "Träume," Wagner; "The Young Nun," Schubert, and "Three Gypsies," Liszt. The interest was intense throughout the entire program. W. H.

New Church Position for Roy William Steele

Roy William Steele, the New York tenor, who has been the soloist at St. Mark's Episcopal Church for the past season, is to succeed Frederick Gunster as the tenor soloist at All Souls' Church. The quartet of All Souls as now made up includes Josephine Percy, soprano; Lulu Cornu, contralto; Fred C. Hilliard, bass, in addition to Mr. Steele. Louis R. Dressler is the organist and director.

Mr. Steele is busy with concert work which includes an appearance with the Musical Art Society at their Fall concert in Springfield, Mass. George W. Chadwick's "Noel" will be given. His last appearance was as soloist in "The Vision of St. John," by Coombs, at Poughkeepsie, on November 5.

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New York

MORMON CHOIR IN NEW YORK CONCERT

Salt Lake Singers Make Good Impression in Program of Popular Texture

Two hundred Mormons sat above the tank of the New York Hippodrome Sunday evening and sang with a will to a small audience. They were the Mormon Tabernacle Choir, of Salt Lake City, an organization unfamiliar to this section of the country. Evan Stephens is their conductor, and they were assisted on Sunday evening by Willard Weihe, violinist; Horace Ensign, baritone; Lydia Waite, harpist, and David Reese, tenor. Had the singers chosen music of a worthier caliber the impression they created, distinctly favorable though it was, might have been even stronger. The program included among other things the "Soldiers' Chorus" from "Faust," the "Lucia" sextet, John J. McClellan's "Irrigation Ode," Stephen's "Christmas Song" and Dudley Buck's "God Is Our Refuge." One of the most emphatic hits of the evening was scored by the singing of "Dixie" to the text "I wish I were in Utah."

Though there were times when the voices of the men sounded somewhat husky everything was sung with much enthusiasm and spirit, with excellent phrasing and with commendable precision. Mr. Stephens is apparently a most capable drillmaster and he conducts authoritatively. With further training the choir might develop into one of the foremost choral bodies in the country. It was very warmly applauded, as were also the soloists, who had to respond to encores. H. F. P.

Gustav Mahler's Fourth Symphony was played with marked success at Aix-les-Bains recently under José Lassalle's direction.

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STATUS OF MUSIC CRITICISM IN NEW YORK

By ARTHUR L. JUDSON

IT is a difficult matter in this town of surprising happenings to determine whether the star of criticism is on the wane or in the ascendancy.

In the reports of concerts in the last year or so many strange and portentous indications of the decadence of criticism have been observed. There have been noted cases where certain orchestral works have been criticised elaborately, though at the last moment the program was changed and another work substituted. This did not seem to make much difference with the imagination of the critic, and certainly provided amusement for those cultivated musicians who knew what was going on in the orchestra without reading their programs.

Certain critics always speak of the initial concerts of violinists in the same terms so that each dictum might apply to any one of a dozen of debutantes. Especially is this true of the writer who always refers to the violinist's bowing as stiff-armed, and who speaks of the player 'carving-out phrases' in a clumsy manner, though why he does not go further and refer to all violinists as a stiff-necked generation is not quite clear!

The most recent development in the habits of the strange creature called the music critic was observed the other day at an orchestral concert. While the orchestra was playing a work of one of the earlier composers noted for his clarity of expression and simplicity of outline, one writer diligently thumbed the pages of a book giving the themes of that composer's great symphonies. It may be that the aforesaid critic did not have time to prepare himself adequately for the intellectual *tour de force* which the criticism of this simple work demanded, or it may possibly be that the critic believes, with certain famous educators, that a man never completes his education as long as he is willing to live and learn!

At any rate this innovation is not without its interesting points. If it is taken up by other critics, it may be that it will become popular to have one's attendance at concerts personally conducted through the medium of some musical Baedeker, and how simple it would make matters, for in this case the critic would need no preparation and might lift bodily from the book his sayings for the next morning. Furthermore, there might come the millennium when all critics would agree, and then the poor, puzzled public could pass by the criticisms in the morning papers without even reading them, knowing that whenever it wanted a criticism on a certain work it might refer to the musical Baedeker!

If this trend of criticism continues to develop we may confidently expect to have some enterprising music house announce the publication of a series of primers for critics, to be in large type, in words of one syllable, with the various themes distinguished by different colors, and the first number to be a guide through the symphonic mazes devised by that master of abstruseness, Franz Josef Haydn.

Criticism in New York has gotten to the point where many of the writers prefer to show how erudite they may be rather than to inform the public accurately and concisely just what has happened. Take the case of the criticism of the *tempo* of a composition. We frequently read that such a conductor, or player, took the movement, or a composition, too fast or too slow, according to the rules of such and such a great performer, or conductor.

The whole point of criticism along this line is wrong. The function of the conductor, or player, is to interpret the composition through the medium of his own personality, not through that of one hundred other conductors, or players, who have preceded him, and who may have laid down rules concerning the very debatable question of *tempi*.

As far as *tempi* are concerned, the only man who has the inherent right to dictate is the composer. And in the majority of cases, especially concerning classic masterpieces, the composer has left no rules, or indications, beyond the general injunction that the movement is fast or slow, etc. Even the traditions which these composers have left have been so modified by subsequent renditions of the composition that it is very doubtful whether such traditions are anywhere near authentic.

Personally, one may like, or one may not like the speed at which a certain composition is taken, and one may express his views emphatically. But it is not conceivable that were one a critic he would have the right to say that such a composition is taken too fast or too slow, because such and such a player or conductor happened to say so. After all, art is not a question of rigid traditions, but rather a

question of the conductor or player laying bare his soul to the audience and expressing through his personality what he himself conceives to be the meaning of the composer. If this were not the case it would be quite in keeping to provide a huge metronome as conductor, in place of a man who has ability to live over in his renditions the ideas which first inspired the composer who set the notes down on paper. One may be wrong in this matter, but music which does not bear the stamp of the performer's individuality is meaningless. A masterpiece may be a masterpiece on paper, but for the average listener it has its value only when it is visualized (if one may use the term) by its resurrection into tone and life through the medium of some performing musician's master touch.

Weds Physician Who Saved Voice

In the marriage on October 30 of Grace Howard Fisher, an operatic soprano, daughter of Alderman and Mrs. Charles E. Fisher, of Ossining, N. Y., and Dr. Oscar Charles Reeve, of New York City, was revealed a romance that began two years ago when the physician saved the singer's voice, which it was feared would be ruined by an attack of scarlet fever. When Miss Fisher was studying voice in Ossining under Perry Averill she attracted the attention of Mme. Lillian Nordica, who obtained her an engagement with the Metropolitan Opera Company. Then came the attack of fever, from which Miss Fisher so fully recovered that she sang last Winter with the Boston Opera Company.

Mordkin Dances Again; Premiere of Tchaikowsky Ballet

WASHINGTON, D. C., Nov. 3.—Mikail Mordkin danced for the first time this season in America to-night, appearing at the head of the Russian Imperial Ballet at the Belasco Theater. He had been incapacitated previously this season by an operation for appendicitis. The ballet "The Lake of the Swans," by Tchaikowsky, was given its American premiere, Mr. Mordkin taking the leading rôle and sharing the honors with Julia Siedowa, Lydia Lopoukova and Alexander Volinine.

Music Settlement for Negroes

The New York Music School Settlement has decided to establish a settlement for negroes under the direction of David Mannes and Helena T. Emerson. A minimum sum of \$5,000 is desired to start the school and put it on a self-sustaining basis. David Martin, a negro musician of No. 325 West Fifty-second street, New York, is in charge of the work.

PEABODY CONCERT BUREAU

Spreading Fame of Baltimore Conservatory Throughout South

BALTIMORE, Oct. 30.—The Concert Bureau, a new departure of the Peabody Conservatory of Music, is doing much to spread the name of the school throughout the South. The Concert Company, consisting of Mrs. Mabel Garrison Siemomn, soprano; Harry Sokolov, violinist, and Edward Mumma Morris, pianist, all students of the conservatory, have begun a tour of the South. The opening concert was given in Murfreesboro, Tenn., and this will be followed by concerts in Bristol, Tenn., Blacksburg, Roanoke and Lynchburg, Va., Martinsburg and Romney, W. Va., and the eastern shore of Maryland. Upon the return of the company J. C. van Hulsteyn, violinist, and George F. Boyle, pianist, both members of the Peabody faculty, will leave for a concert trip, giving joint recitals in Frederick, Md.; Harpers Ferry and Charlestown, W. Va.; Winchester, Woodstock, Charlottesville, Staunton and Buena Vista, Va.; Leesville, Hartsville, Columbia and Spartanburg, S. C., and Raleigh and Durham, N. C. In January a similar tour is being arranged for Emmanuel Ward, pianist, and Bart Wirtz, cellist, also of the Peabody faculty.

Arrangements have been made for a series of piano recitals by Harold Randolph, the director of the Peabody Conservatory.

All of these concerts are under the direct management of the concert department, which is in charge of Frederick R. Huber, for many years connected with the institute.

W. J. R.

Oscar Straus's operetta, "The Chocolate Soldier," has just been given in Brussels for the first time.

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OLD OPERAS HOLD FAVOR OF VIENNA

"Prophet" "Si j'étais Roi" and
"Belle Hélène"—New Erich
Korngold Sonata

VIENNA, Oct. 17.—It appears to be a sign of the times which produce no new operas of real significance and drawing power that on one and the same night there should be produced in Vienna at its two opera houses, of the "Court" and of the "People," works which delighted our ancestors a half century ago—Meyerbeer's "Prophet" at the Hofoper, and Adam's "Si j'étais Roi" at the Volksoper. That was on Wednesday of last week, while on Saturday at the Hofoper was performed "The Huguenots," another work of Meyerbeer's, who seems to be coming to the front once more. To be sure, it formed a special attraction for the "Prophet" that Slezak sang the title rôle, while Mildenburg had been announced for the *Fides*. The latter's illness necessitated calling in a "guest" for the part—one of Mrs. Cahier's noblest works, sadly missed—and Frau Matzenauer, of Munich, who will be heard in America this season, gave a fine representation of the difficult rôle, rising to a climax in the duet with *Berta*, of whom Frau Elizza presented her customary excellent rendering.

Of Adam's opera, the overture has always been a popular number with the local military bands, though otherwise it has been altogether forgotten, like its composer, of whose works only the familiar "Postilion of Longjumeau," favorite part of the famous tenor, Wachtel, whose virtuosity in cracking the whip was ascribed to his former actual station of postilion, is still now and then performed. A later work of Adam's, likewise forgotten, the pantomime "Gisela, or the Willis," was drawn to light at the Hofoper three years ago, when the famous Russian dancer, Pavlova, appeared there. The plot of "Si j'étais Roi" is taken in its main features from the "Arabian Nights."

As musical director of the opera, Paul Ottenheimer reaped deserved applause, especially after the splendidly played overture. The music of the work was rearranged by Paul Wolff, orchestra leader at Erfurt, in Germany, to suit more modern demands. The audience was lavish of applause.

The other day the much-advertised Max Reinhardt version of Offenbach's "Belle Hélène" was given at the Josefstadt Theater to a crowded house eagerly expectant of the long-promised wonders. On the whole the performance was somewhat disappointing, though with many interesting details. Decorations and costumes were of great taste and splendor. The witty plot is very little changed, and, with its graceful and melodious music, the work must always remain effective. Some of the words

are transposed and numerous new "gags" have been put in. Some improvisations of the first evening have since been interdicted by the police authorities.

The firm of B. Schott's Sons, in Mayence, has just published new compositions by Erich Wolfgang Korngold—a piano sonata in four movements (No. 2 E Major) and seven "Märchenbilder" ("Fairy Sketches") for the piano. The sonata will be played by Arthur Schnabel in Berlin, Vienna, Budapest, Frankfurt, and Ham-

BOSTON'S FRENCH BARITONE

Henri Varillat Devoting Himself to
Folksongs of Brittany

BOSTON, Nov. 6.—Henri Varillat, the French baritone, who was so successful in his appearance as a member of the Montreal Opera Company last season, and who delighted fashionable audiences during the



Henri Varillat, Operatic and Concert
Baritone

Summer at cottages on the North and South shores, is located in Boston for the season and will present his song interpretations in many of the large cities in the East. He has just completed a special engagement as a member of the John Craig Company, which has been giving performances of Shakespeare's "As You Like It," Mr. Varillat singing the solos which fall to the part of one of the Duke's soldiers.

Mr. Varillat was born in New Orleans of French parents and his study was pursued with Mme. Louise von Feilitzsch in New York, whom he considers one of the best voice builders in this country. He is a graduate of the Paris Conservatoire, where he studied under Duvernoi. As a member of the Montreal Opera Company Mr. Varillat sang leading rôles, including *Nikalantha* in "Lakmé," *Lothario* in "Mig-

burg. It was my good fortune to be invited to hear the lad Erich play the above-mentioned sonata on Monday afternoon, a work bristling with difficulties technically (as does the wonderful trio composed some time ago) and replete with original thought and striking modulations, full of melody withal. The few guests present were supplied with the music just arrived from the publisher, and by following the score, could fully appreciate Erich's marvelous rendering of "himself."

ADDIE FUNK.

non," *Dappertutto* in "Tales of Hoffmann" and *Zuniga* in "Carmen."

Mr. Varillat is to devote much of his time this season to the interpretation of songs in costume, making a specialty of folk songs of Brittany and the 18th century. His programs are such as appeal to the elect, and his fine baritone has never failed to stir interest in them. He gave recitals in October in Rochester, N. Y., and Manchester, N. H., for the Alliance Française, and is to appear in Fitchburg, Mass., November 9, and Cambridge, Mass., November 20, with a recital in Burlington, Vt., to follow later.

D. L. L.

STRAUSS'S NEW OPERA

"Ariadne at Naxos" Given Private Hearing—Success Predicted for It

The critic of a Munich paper who attended a private rendering of Richard Strauss's newest work, "Ariadne at Naxos," in the composer's villa, describes the scheme of the opera. He believes it will prove a great success.

In its way it is an entirely new thing, for it aims at keeping two operas, one serious and one comic, running side by side, throughout the action, the serious and comic passages mingling as the action unfolds. The critic does not say which of the two versions of the classic story is followed by Hugo von Hoffmannsthal, Richard Strauss's librettist; whether the Cretan, which represents Ariadne as being slain by Artemis for infidelity to her husband, Dionysus (Bacchus), or the Attic version, according to which she dies of grief at her abandonment by Theseus and is translated to the heavens as a star. At all events one can imagine the classical accessories in the shape of vine leaves, dances and great and lesser divinities of all sorts, with the comedy elements suggested by the name Bacchus.

As to the music the critic speaks emphatically enough, for he asserts that it is "as graceful and melodious as anything Strauss ever wrote." The music is not written for a huge orchestra, but for a chamber orchestra provided only with solo instruments, a piano, harmonium and a pair of cymbals.—*New York Sun*.

Spalding Soloist for Thomas Orchestra

Albert Spalding's tour for this season includes twenty dates between November 13 and December 13, on which latter date the violinist will appear at Carnegie Hall, New York, as soloist with the Theodore Thomas Orchestra. At the close of the Eastern tour of the Thomas Orchestra, Mr. Spalding is to appear at a series of concerts in the city of Mexico, December 31, January 1 and 2, arranged for him by R. E. Johnston. He will go to the Pacific coast in March.

TORONTO TO HAVE RICH CHORAL FARE

Six Societies Besides Mendelssohn
Choir in Concert Field
This Year

TORONTO, CAN., Nov. 4.—No fewer than seven choral societies will minister to Toronto's musical needs so far as vocal uplift is concerned during the present season. On every hand is heard the sound of many voices rehearsing and the concert-going public is going to have a wide range of choral literature unrolled before it.

The peerless Mendelssohn Choir, as already announced, will feature as its principal novelty Ermanno Wolf-Ferrari's "The New Life." The Berlioz "Te Deum" also will be an addition to the repertoire, while Verdi's "Manzoni Requiem" will be repeated from last year. Dr. Vogt, the conductor, has further placed portions of Bach's B Minor Mass, Elgar's "Caractus," Grieg's "At the Cloister Gate," the "Wachet Auf," from Wagner's "Die Meistersinger," and a *cappella* choruses by Brahms, Tchaikowsky, Elgar, Herzogenberg, Lotti, Palestrina, Cornelius, Grieg, Howard, Brockway and others in the scheme. The Theodore Thomas Orchestra, under Frederick Stock, has been engaged for the entire series of concerts in February.

The new Oratorio Society organized by Dr. Edward Broome has engaged the New York Philharmonic Orchestra, under Josef Stransky for its two concerts. Mendelssohn's "Elijah" is to be sung on the first night and a miscellaneous program on the second.

In March the two concerts of the Toronto Festival Chorus at which Handel's "Messiah" and Mendelssohn's "Elijah" will be given will mark the veteran conductor F. H. Torrington's last appearances in this capacity. The Toronto Festival Orchestra will be the accompanying body.

The Schubert Choir, H. M. Fletcher, conductor, is planning three concerts of a miscellaneous character in which the Toronto Symphony Orchestra, under Frank S. Welsman's baton, will cooperate. The larger works to be sung are Liszt's "Bells of Strassburg" and Stanford's "Revenge." The National Chorus, conducted by Dr. Albert Ham, will give one concert devoted to part-songs by Wesley, Bruch, Bantock, Wendt and others. Alessandro Bonci, the tenor, will be the visiting artist.

The People's Choral Union, trained by H. M. Fletcher, will give one concert with a miscellaneous program. Then the West Toronto Choir, of which J. H. Galloway is the conductor, is preparing Coleridge-Taylor's "Hiawatha's Wedding Feast," Elgar's "Banner of St. George" and Stanford's "The Last Post" for its concert.

Altogether the survey of choral music will be the most comprehensive yet offered to the Toronto public.

J. B.

Louis Lombard, the American violinist, recently gave his 807th concert at his Trevano Castle.

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NEW CADMAN SONG CYCLE HAS HEARING

"Three Songs to Odysseus"
Written for Nordica Please
Denver Critic

DENVER, Oct. 28.—The Mountain Ash Male Choir, in two concerts, Ludwig Wüllner as a vaudeville head liner, and the first meeting for this season of the Denver Center American Music Society, introducing a new song cycle by Charles Wakefield Cadman, have constituted the musical diet here during the week just closing.

The lusty Welshmen of the Mountain Ash Choir sang two concerts in the city before large audiences and also appeared in the adjacent towns of Greeley and Boulder. They pleased mightily by their hearty, enthusiastic singing. Mr. Richards's choir does not, as a rule, sing music of profound character, but it exactly hits the popular taste. Some very good voices were introduced in solo numbers, though their selections, for the most part, made one wonder if he were not attending a concert of twenty-five years ago, when "Out on the Deep" and "I fear no foe" were in their prime. Harry Lewis, a ruddy-faced, white-haired and rotund tenor, whose expansive chest is decorated with numerous medals testifying to his success in national eisteddfods, sang "Sound an Alarm" in a way that was a joy to hear.

Thousands of Denver's music lovers went to the Orpheus to hear Wüllner this week. His reception by the audiences was most cordial. The majority, of course, applauded a well-advertised personality rather than the singing, of which they could comprehend little beyond the obvious fact that the singer was working hard to earn his salary.

An event of genuine musical importance was the first public production of Charles Wakefield Cadman's new song cycle,

"Three Songs to Odysseus," before members of the American Music Society Thursday evening. These songs were written for Mme. Nordica, and are to be sung by her, with their full orchestral accompaniment. They derive their inspiration from Homer's Odyssey and the lyrics were written by Nellie Richmond Eberhart, who has collaborated so much with Mr. Cadman. There is *Circe's* song, "Welcome within my Shining Portals"; *Nausica's* song, "Thou wouldst not stay," and *Calypso's* song, "Leave not this Sea-encircled Isle." I do not feel that I can give an adequate analysis of these songs after a single hearing, but I deem it perfectly safe to state that they reveal a much bigger creative talent than any of Mr. Cadman's works heretofore published indicate. I suspect that, with the possible exception of his American Indian songs, he has more often written for the public than for his own best ideals, and the result has been clever, pretty music that pleases but does not deeply move. The demands of his publishers evidently did not intrude between Cadman and his Muse when he evolved these Grecian songs, however, and the result is an *opus* that should place his name on the honor roll of American composers. These songs require a heroic voice and broad sustaining power for their adequate performance, though they are exquisitely lyric in their vocal phrases. And one may not truly say that he has heard the works until they are done with full orchestra, as originally scored. Mr. Cadman played a piano reduction of the score Thursday evening and the singer was Mrs. Lucille Roessing-Griffey, who sang with warm, full-colored tone and compelling sympathy. Singer and composer received an ovation and they finally repeated "Thou wouldst not stay," a song of peculiar loveliness and the one of the three that seemed best to lend itself to the piano treatment.

Mr. Cadman's Japanese romance for soprano and tenor, "Sayonara," was also sung at this meeting by Mrs. Morrison and Llewelyn Jones, with the composer at the piano. It is music of much grace and prettiness, with a plaintive Oriental atmosphere.

This program, arranged by the Music Society as a complimentary welcome to

NO BELIEVER IN "PRIMA DONNA CONDUCTORS"

BOSTON, Nov. 6.—Director Henry Russell, of the Boston Opera House, does not believe that the best or most artistic results in an opera company are always consequent upon the engagement of the most famous conductors.

"Just consider conditions as they are in Boston," said Mr. Russell the other day. "Admittedly, Mr. Weingartner will be the greatest conductor who has yet been engaged by the Boston Opera Company, and I am very happy to have secured his services for a limited space of time. I hope that we may have Mr. Weingartner for more performances next year, but I would not take Mr. Weingartner for a whole season if I could get him."

"Why? I'll tell you. I first want to call your attention to the fact that we are one of the very few opera houses in the world which have conductors of four different nationalities to lead performances of works by their countrymen. I have Messrs. Conti and Moranzoni for the Italian operas;

André Caplet for the French operas; Wallace Goodrich for the American operas, and now I have engaged Weingartner for the German operas.

"This is an American opera house. It should have the most cosmopolitan standards that are possible. Suppose I engage a great German, or Frenchman, or Italian virtuoso conductor to come here and superintend my productions. The immediate result is, that whatever the nationality of the conductor, the operas coming from his country will have the most frequent and the most earnest representation. It means deterioration of the ensemble, a lack of balance in the repertoire and in the personnel of the company, and from beginning to end, a general artistic demoralization. Moreover, I intend to be master in my own house, and that is hardly possible when a prima donna conductor arrives to take the reins. I would like to have Mr. Weingartner, Mr. Toscanini, and others, appear here from time to time, but as guests, not as regular members of the company." —O. D.

Mr. Cadman, was varied by an excellent performance of the Grieg 'cello and piano sonata, op. 36, the performers being Leo Troostyk and Margaret Day. J. C. W.

To Celebrate Ambrose Thomas Centenary

CHICAGO, Nov. 4.—Herman Devries, the operatic artist and coach, announces an ambitious concert, in commemoration of the centenary of the birth of Ambrose Thomas, to be given in Music Hall, November 25. The program will include the "Chorus of Nymphs" from the opera "Psyche," to be sung by the entire class of young women of the Devries opera school. Other excerpts from the Thomas operas will be the second act of "Hamlet," the "Mad Scene" and the Polonaise, Gavotte and the "Styrienne" of "Mignon," the leading parts all sung by Mr. Devries's professional students. The excerpts in honor of Thomas will be followed by the second act of Gounod's "Mirella" given in costume, with a cast as follows: *Mirella*, Mable Cox; *Taven*, Helen Devlin; *Vincenzo*, Loro Gooch; *Raymond*, Lester Luther; *Uris*, Charles Rouse; and *Ambrose*, Mr. Montgomery. C. E. N.

Mr. La Ross in Eastern Recital

Earle Douglass La Ross, pianist, recently appeared before the Teachers' Association meeting in Easton, Pa., in a recital program containing the Italian Concerto of Bach, the Mendelssohn E Minor Prelude and Fugue, a group of Chopin, the March Militaire of Schubert-Tausig, a Brahms group and several modern compositions. He was enthusiastically received and demonstrated his ability as a

brilliant solo performer. Mr. La Ross will soon make a short tour of Pennsylvania, appearing in recital and concert before the students of several colleges and conservatories.

Mozart Club's First Matinée

First of the season's matinées of the Mozart Club of New York, Mrs. Noble McConnell president, was that given in the Astor Hotel on Saturday afternoon last, introducing Lilla Ormond, Howard Brockway, Paul Morenzo and Henriette Bach. Six other matinées and three evening musicales for this season have been announced by the club. The following artists have been engaged by Mrs. McConnell: Alma Gluck, Lilla Ormond, Alice Nielsen, Namara-Toye, Mme. Rosa Olitzka, Mme. Charlotte Maconda, Henriette Bach, Albert Spalding, Howard Brockway, Henri La Bonté, Herbert Sachs-Hirsch and Paul Morenzo.

Musicians and Longevity

[From the London Globe]

A Dr. Rogers has been studying the effect of wind instruments on the life of musicians. The average life of the wind instrument artist is sixty-three, while that of others is sixty-two. Thirty-four per cent. of the former category attain seventy years. Performers on the flute in Dr. Rogers's *échelle de longévité* reach on the average the age of sixty-one, while the oboe executant lives two years longer. Buglers go two years better, and the clarinet player lives till he is sixty-five. He of the cornet only fails the allotted span by one year. The ophicleide artist beats them all. His time of life is from seventy-five to eighty.



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Edwin Arthur Kraft, the young organist of St. Matthew's Church in Wheeling, W. Va., was chosen from among the ninety who applied for the position. Mr. Kraft had completed three years of study in Berlin and Paris, and had been for about a year at his southern post, the first since his return from Europe, in 1905. He had played a church organ from his fifteenth year in his home city of New Haven, Conn., where he also studied for three years in the musical department of Yale College under Horatio Parker. Next came a period of service in St. Thomas's Church, Brooklyn, where the wealthy rector, James Townsend Russell, became so much interested in his gifted young organist that he sent him abroad, giving him his first great start in life.

In Berlin Mr. Kraft studied German organ classics under Grunewald, theory and composition with Edgar Stillman-Kelley, and piano with Mme. Stepanoff, the Leschetizky *vorbereiter*. His talent drew much attention to his work in Germany, and he gave recitals which were largely attended. A "Reger-Abend" at the Luther Kirche established his claim to virtuosity. To give an entire evening of Reger compositions for the organ was in itself a great feat and one so highly appreciated by the composer that he started from Munich to be present on the occasion, but missed a railroad connection and failed to arrive. A warm friendship was established, however, between the organist and the composer of ultra-modern music.

Mr. Kraft tells of an early morning visit with Reger, when he discovered the

composer at his music desk, where he always writes. "Wait a little, good morning, wait a minute, I'll be with you in just a moment!" called out the composer. "I am just finishing a group of three songs which

mense technical facility, a broad conception of the intellectual side of music, and the personal cultivation and literary taste which make for refined and sympathetic performance.

Mr. Kraft's Cleveland recitals have been for the last four years among the important music events of the season. Last year they were twenty-six in number, eight in the evening and eighteen in the afternoon. In all he has given some 300 recitals here, with the remarkable record of seventy-two successive programs without a single repetition, each averaging ten numbers.

As concert organist Mr. Kraft's fame is known all over the country. He has in former years given recitals at Cornell Uni-

versity and New York State, and in December he will go to Birmingham, Ala., playing at several cities by the way. In December also he will appear at the meeting of the National Music Teachers' Association at Ann Arbor, Mich.; in Toronto and Buffalo and in Calumet, Mich. In January will come a two weeks' trip to the Pacific Coast.

Tschaikowsky and Wagner are Mr. Kraft's favorite composers. His range of classic compositions is large, and he plays many works by contemporary composers which have been especially inscribed to him, among them numbers by Faulkes of Liverpool and Dr. Silver of Birmingham, England; Bonnet, the famous young organist of St. Eustache in Paris; Rogers, of Cleveland, and others. But Mr. Kraft's consummate technic and his gift of securing great perfection of orchestral effect in organ stops and combinations of tones make his performances of Wagner especially notable. Clarence Eddy heard him play the "Ride of the Valkyries" when in Cleveland last season. The memory of it remained through his long tour, and in writing to a friend from Kansas City he said: "Do make it in your way to stop off at Cleveland and hear Kraft play the 'Ride of the Valkyries,' on his beautiful organ. It is a wonderful experience." In this season's recitals Mr. Kraft has used cymbals and drum as dramatic accessories in this number with brilliant success.

ALICE BRADLEY.

Paul Dufault Leaves for Concert Tour

Paul Dufault, the American tenor, left New York this week for a tour which will include appearances in Milford, N. H.; Nashua, N. H.; Holyoke, Mass.; Cohoes, N. Y.; Scarsdale, N. Y.; Huntington, L. I.; Hempstead, L. I.; Jamaica, L. I.; Garden City, L. I., and Paterson, N. J. He will give a French and English recital at Carnegie Hall, New York, on Monday evening, November 27.

East Side Eager for Musical Training

Eagerness of the wage earners of New York's East Side and their children to acquire musical cultivation is illustrated in the experience of the Music School Settlement in East Third street, which, two weeks after it was opened for the present season, had every one of its 800 places filled, with nearly 500 others on the waiting list.

Max Bendix Home Ill

Max Bendix, the conductor, returned to New York on November 3 from London, where he rehearsed F. C. Whitney's production of the "Spring Maid." He is still suffering from neuritis, with which he was attacked in London.

The two most popular operas in Berlin during the past year were "The Magic Flute" and "Königskinder," both of which were sung twenty-eight times at the Royal Opera.



Edwin Arthur Kraft at His Organ in Trinity Cathedral, Cleveland

I began this morning, and I can't stop till they are done." "We'll look them over together," suggested Kraft. "Oh, dear, no," said Reger, "I never look them over, they'll be in the publisher's hands to-morrow morning." An illuminating and explanatory remark, perhaps, helping one to understand why Reger is so seldom played! When a "white heat" is really a lightning flash, as it sometimes is, it may strike fire, but not always.

Others of Mr. Kraft's intimate friends in Berlin were among the great musicians of the city. A recent letter from Mr. Stillman-Kelley recalls some of these interesting friendships with such men as Mr. Kraft's organ teacher, Professor Grunewald, Dr. Ertel, Professor Engidi and others. Mr. Kraft likes to tell of the evening at Dr. Ertel's, when Mischa Elman played for the first time in Berlin and the joy of his listeners on this occasion. In Paris Mr. Kraft continued his study with Guilman and Widor, two of the world's greatest organ authorities.

At the present time Mr. Kraft is pre-eminently a concert organist. He has im-

iversity, College of the City of New York, Columbia University, and at many cities in the Middle West, and in Canada. This season he has already made an extended Eastern tour through Connecticut, Massa-

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THE FAMILY LETTERS OF WAGNER

Revelations of the Composer That Supplement the Autobiography and Shed New Light Upon His Character and Personality

RICHARD WAGNER was undoubtedly one of the most—one feels almost safe in saying the most—indefatigable of letter writers. Just how many hundred there are is difficult to state offhand; and the list would assuredly be much larger had it not been that the carelessness of many recipients resulted in the loss of a number of these communications of more or less importance. Nevertheless such Wagner letters as we have to-day are sufficiently numerous to form a miniature library, and new ones are constantly turning up in unexpected quarters. In view of the controversies raised by the Autobiography during recent months every new letter which sheds light on the personality of the composer will be hailed with eagerness.

The latest collection of epistles made available to English readers through the industry and devotion of William Ashton Ellis are the "Familienbriefe"—the "Family Letters." Written at intervals of several months on the average and extending from 1832 to the Bayreuth days of 1874, these letters may profitably be read as a supplement to the Autobiography. Such is also the opinion which the translator has advanced in his preface, though he qualifies it by hoping that "we may yet be given a reliable translation of 'My Life.'" But he is still more anxious that they should be read in conjunction with the earlier published letters of Wagner to Minna.

The present communications are addressed to Wagner's mother, to his brother

Albert, to his nieces Johanna, Francisca and Marie, to his brother Julius, his sisters Rosalie, Luise, Clara, Cecilie Avenarius and Ottilie and to Clara and Ottilie Brockhaus, daughters of Luise Wagner. There are also several to his brothers-in-law, Eduard Avenarius and Herman Brockhaus.

Taken altogether, these letters form a fairly continuous and detailed account of Wagner's life for the space of forty-two years. But far more valuable than that is the insight they give into various phases of his character. Those who, after their encounter with the Autobiography, have set upon Wagner tooth and nail and have denounced and reviled him as an ingrate, a hopeless egotist and a monster may find it necessary to revise some of their notions after perusing this volume even superficially. As Mr. Ellis very truly says, "In the matter of self-portraiture I should give decided preference . . . to the one (set of writings) which displays to us the author in the most leveling of all human relations, that of the member of a large family conclave and youngest but one of a numerous middle-class brood. Here no possible suspicion of attitudinizing can arise in the mind of the most inveterate carper. . . . And so we get the picture of the naked human spirit in the driest and most neutral of lights."

It would be difficult to discover a more touching picture of filial tenderness and devotion than that presented in the four letters addressed by Wagner to his mother. The letters to his sisters are also brimful of heartfelt affection and of the ebullient, good-natured fun which even in his darkest days never deserted him. There is a delicious lack of constraint about them, and the manner in which Wagner jumps in *medias res* at the very outset reveals the born letter writer.

Of Minna, Wagner does not speak disparagingly. Of the Wesendonck affair he writes to his sister Clara practically the same thing as he reveals in the Autobiography—namely, that the whole difficulty resulted from Minna's misunderstanding his motives and from her unseemly action in intercepting and opening a note he had written to Mathilde Wesendonck. And he quietly sums the matter up by declaring that "Minna is incapable of comprehending what an unhappy wedlock ours has been." He concludes by beseeching his sister to "treat Minna indulgently."

Of his works he writes to Cecilie Avenarius in 1859 that they are "doomed to give me joy for only just so long as I'm at work on them; once finished I have nothing but worry with them, and the sole redeeming feature is their supplying the means for fresh work by making life possible to me."

How infinitely pathetic is his despairing cry in a letter to Clara Brockhaus: "I court the affection of nobody and I leave people to think what they like of me; but . . . if but a finger of true unconditional love is held out to me from anywhere I snatch at the whole hand as possessed, draw the whole mortal to me by it if I can, and give him, an' it may be, just such a thorough hearty kiss as I should like to give yourself to-day!" And on another occasion: "I know no first nor last, midst those my heart belongs to; I've only one heart, and whoever dwells there is its tenant from bottom to top."

Wagner's "Family Letters" will interest everybody, but they are particularly to be recommended to those who delight in railing at his character and personality.

H. F. P.

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ENCORES FOR AMATO NEARLY COST HIM TRAIN

**Metropolitan Opera House Baritone
in Chicago Recital Is Recalled
Many Times**

CHICAGO, Nov. 7.—Pasquale Amato, baritone, of the Metropolitan Opera, gave a remarkable recital Sunday afternoon in the Studebaker, attracting a large audience. Either in the field of opera or the more intimate touch of the concert platform, this sturdy singer is thrice armed for conquest: first, in the innate good taste that

marks the Italian; secondly, by his splendid technical resources, and, finally, by a glorious voice.

His program was catholic in its range, and he succeeded in holding the attention from first to last. He opened his afternoon with a florid aria of Massenet, followed by three Russian songs charmingly given and three ancient Italian songs of Gesti, Monteverdi and Durante. His singing of "Cécile" was so highly relished that it was repeated. The group of French songs was marked by feathery lightness and delicate color. Weckerlin's old Bergerettes

stood forth like rare miniatures in music. The Sinigaglia modern Italian songs, including "Stornello," "Siciliana" and "Serenata," all piquant, poetic and rich in harmonic charms, were given with a deftness and beauty that roused the highest pitch of enthusiasm.

The Cavatina of "Figaro," from the "Barber of Seville," a whole entertainment in itself, was finely presented with all the unction in comedy and the closing theme was taken at a tempo that was dazzling. The audience would not be denied, and the singer repeated the entire number again. Indeed, the program was so lengthened with encores that the artist almost missed his train East.

C. E. N.

November 14. His program will include four Schubert songs, three Hugo Wolf songs, two Liszt songs, and songs by Bizet, Dr. Arne, Alexander MacFayden, Eugen Haile and George Vollerthun.

Mr. Hess had three successful appearances in the City of Mexico in October.

Ernest Hutcheson's Fourth Tour

Ernest Hutcheson is making his fourth consecutive tour of the United States this season. Among his many orchestral dates are four appearances with the New York Philharmonic Society in New York, Brooklyn and Baltimore. Apart from filling a great number of recital engagements Mr. Hutcheson will also appear as soloist with the Symphony Orchestras in Cincinnati, Washington, New Haven and many other cities.

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SAFER THAN A WALK ON BROADWAY—MISS GOODSON IN THE ALPS



The English Pianist, Katharine Goodson, at Her Favorite Summer Diversion

Katharine Goodson, the English pianist, pictured herewith, is on a climbing expedition from the Grindelwald, in Switzerland. Mountain climbing is Miss Goodson's favorite Summer diversion. The snapshot was taken outside of the well-known Gletsch Hut, half way up the Wetterhorn. The guide is Hans Kaufmann, a famous mountaineer. Miss Goodson writes to her American manager, Antonia Sawyer, of New York, that when she is "roped" with this intrepid leader she feels as safe, and perhaps safer, than she does when walking on Broadway.

Ludwig Hess's New York Appearances

Ludwig Hess, the German tenor, who filled engagements in the Middle West this week, is to return to New York to make his metropolitan debut with the New York Philharmonic Society, in a Wagner program Sunday afternoon, November 12, at Carnegie Hall. On Saturday evening, November 11, Mr. Hess is to be the soloist at the concert of the Beethoven Männerchor of New York, and on this occasion will sing to his own orchestral arrangement Schubert's "Die Allmacht." Mr. Hess's first New York song recital is to be given at the Harris Theater Tuesday afternoon,

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During the summer just past, Mr. Pasternack conducted a performance of Mascagni's "Iris" at the Teatro Vittorio Emanuele, in Rimini, Italy, owing to the sudden illness of Maestro Mugnone.

What the Italian Critics Said:

Resto Del Carlino:—The musical responsibility was in the hands of Josef Pasternack, the conductor of the concerts at the Metropolitan Opera House, New York. This young and very capable director conducted the performance with such excellent ability that he scored a warm, uncontested success and amidst general applause received several curtain calls.

Corriere Riminese:—The performance was splendidly conducted by Josef Pasternack, of the Metropolitan Opera House, New York, who with others was warmly applauded.

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Amedeo Bassi

ACCLAIMED ANEW IN LONDON AND ROME



FEW of his notices received in London during the last season in Covent Garden and in Rome, where he created the rôle of **DICK JOHNSON** in the first Italian performance of Puccini's "The Girl of the Golden West."

IN UN BALLO IN MASCHERA

"He was in fine form and he held on to his top notes with a tenacity that roused the admiration and enthusiasm of the audience."—*Evening Standard*, April 28.

"Of our older friends, Signor Bassi returned to London after too long an absence, in splendid voice, and never has he sung or acted better than last night."—*The Globe*.

"One of the best Italian tenors of the day, he combines as do few others the gift of actor and singer. It is a very fine voice of good quality, and admirably used, while he has a sense of the dramatic which many a singer might well envy him. Never has he acquitted himself better than as *Riccardo* tonight."—*Manchester Courier*.

"His fine, robust voice and ardent style told well in the part."—*Sporting Times*.

"His voice seems to have grown in volume, and he did not spare it."—*Daily Express*.

"The re-entree of Signor Bassi was both notable and welcome. As *Riccardo* he sang with all his accustomed power and fervour, and his performance throughout was marked by fine artistry, and a complete understanding of the part."—*Sportsman*.

AS PINKERTON IN "MADAME BUTTERFLY"

"Signor Bassi sang out with a fine volume of tone which was nevertheless beautiful in quality and remained unforced in the climaxes."—*The Times*, May 13.

"Mr. Bassi, who appeared as the fickle *Pinkerton*, looked so young and was so boyishly exuberant in the first act as to palliate the callousness of the character. In the final scene he acted with convincing earnestness. He sang also with sincerity of feeling, and with no lack of fervour in the love scene."—*The Referee*.

"In the rôle of *Pinkerton*, Signor Bassi appeared to unusual advantage, singing with admirable finish and restraint. With two such principals, it will readily be believed that the great love duet which, from a musical point of view, forms the climax of the opera, received an interpretation which might be described as little short of ideal."—*The Scotsman*.

AS RHADAMES IN "AIDA"

"There is no questioning the fine quality of his voice, and he certainly made the most of his chances in 'Celeste Aida.'"—*Daily Telegraph*, May 17.

"As *Rhadames*, Signor Bassi was in excellent voice and he did ample justice to the robust passages with which the music abounds."—*The Standard*.

"The penetrating quality of the upper notes of his voice comes through the big ensembles with certain effect."—*Pall Mall Gazette*.

"Signor Bassi, as *Rhadames*, showed his versatility in no small measure, and again proved himself to be a valuable addition to the season's tenors."—*Evening Standard*.

"Signor Bassi as *Rhadames*, sang and acted with a dramatic fire that he has seldom if ever approached before."—*Scotsman*.

"Signor Bassi's *Rhadames* is less familiar here, but no less excellent. He, too, understands the operatic singer's art from A to Z, and whether in lyric or in dramatic music he is equally admirable."—*The Globe*.

"Signor Bassi is a tenor of exceptional gifts, and always rises to the situation."—*Daily News*.

"Signor Bassi was the *Rhadames* and the robust quality of his voice and the energy of his style made for a very effective impersonation."—*Sunday Times*.

AS DICK JOHNSON IN "THE GIRL OF THE GOLDEN WEST" (LONDON)

"Signor Bassi as *Johnson*, also sang extremely well, both in the love scenes and at the end, where there was a fine heroic tinge in his voice. His acting, too, was on the right lines with its dash and swagger."—*Daily Chronicle*, May 30.

"Signor Bassi, as the hunted *Dick Johnson*, was excellent. Singing with dramatic fervour or tenderness, as the occasion demanded, and acting with natural feeling and strength."—*Evening Standard*.

"As *Johnson*, Signor Bassi acted and sang in his finest form, and better than that no one could desire."—*Lloyd's Weekly*.

IN ROME

"With B—— triumphed Amedeo Bassi, whom I have already often alluded to in my account of the evening. But few words are needed in speaking of this very fine tenor, for his success last year at this same theatre with his memorable performance of "Don Carlos" are well known to all. We know that, gifted with a fine artistic intuition and a delicious voice, he is always a success in every rôle. In that of *Johnson*, it seems that he could not do more than he did. His voice found vibrating accents of scorn and wrath, and sweet expressions of sentiment and mildness; while his always effective and correct action perfectly delineated the character. In the highest open phrases, in the aria, 'quello che tacete,' in the entire second act, and especially in the final romance, this great and distinguished singer was so truly happy as to arouse the greatest enthusiasm. Applauded even during the scenes, he was many times called before the curtain."—*Corriere d'Italia*, June 13.

"Amedeo Bassi, whom last year the Roman public applauded so warmly in the memorable performance of "Don Carlos," directed by Mascagni, was most cordially received. No one could have been better than he both by reason of his vocal gifts and the difficulty of *tessitura* in a rôle which is in many places very high, and the valiant artist, the distinguished singer, lavished his powerful resonant tones, arousing a profound sentiment of admiration and emotion. With insistent applause, a repetition of *Johnson's* prayer, sung by Amedeo Bassi, with great feeling, was requested, but not granted."—*Messaggero*.

"Amedeo Bassi presented himself in the rôle of *Johnson*. The celebrated tenor, of whom our public preserved the pleasantest recollection, met with the greatest appreciation, an appreciation truly deserved, for it would be difficult for the rôle of *Johnson* to be better portrayed. The powerful voice, of wide range, very beautiful *timbre*, the nobility of dramatic action, combined to animate the character with intense life. Once more Amedeo Bassi was at the height of his name, fully justifying the great success which he has won in the best opera houses of the world."—*Popolo Romano*.

OLD OPERATIC AIRS WIN CHICAGO'S FAVOR

Alice Nielsen, Riccardo Martin and Others Stir Enthusiasm at Mid-Week Concert

CHICAGO, Nov. 6.—An old-fashioned operatic concert with two gifted young Americans to exploit its artificialities and make them vital, moving and persuasive was given at Orchestral Hall Thursday evening by Alice Nielsen, coloratura soprano, and Riccardo Martin, tenor from the Metropolitan Opera House, together with Mme. Jeska Swartz, contralto; Jose Mardones, basso; Mme. Johanna Morella, soprano; Rodolfo Formari, baritone, and Luigi Cilla, tenor of the Boston Grand Opera Company.

This organization, under the direction of Charles Wagner, has done a phenomenal business in the Northwest and will conclude its brilliant score of concerts this week in the East. Unfortunately, its booking was mid-week in Chicago, and in consequence it did not attract an audience commensurate in size with its merit. The idealist may argue for standards of song outside of opera, the modernist demand a program of novelties, but the vast body of the people still cling for the joys of melody and no audience this season has given more spontaneous or perfect applause than the one that greeted the Americans who have mastered art that needs no vernacular. Miss Nielsen never appeared more gracious, graceful and resourceful—proving herself a most agreeable person for such service in song. Her voice has mellowed beautifully; but she has a method that has kept pace, never forcing it in the least. Not only is her production free and the intonation accurate, but there is no sensational scooping of notes nor artificiality of vibrato. She sang arias from "Madam Butterfly" and "La Bohème" and gave a group of English songs, including Cadman's "Land of the Sky Blue Water," Rodger's "Love Has Wings," Tosti's "Good-bye" and a sweetly sentimental air composed by her gifted comrade, Riccardo Martin.

Mr. Martin, who made his first appearance here in concert, impressed most favorably both by his art and voice. He sang an aria from "The Girl of the Golden West" and a selection from "Pagliacci," arousing his audience to the highest pitch of enthusiasm. His duet with Miss Nielsen from the first act of "Mme. Butterfly," came like an echo of old friendship and was so highly endorsed that the whole number was repeated. His individual solos were Bimboni's "Sospiri Mieri," Bemberg's "Chant Venetian," and Dvorak's "Air des alte Mutter." The latter had remarkable tonal breadth and sweep, all of his tone having a most grateful virility and roundness. No song during the evening was better sung than the Dvorak selection.

C. E. N.

NINA DIMITRIEFF TO VARY HER CONCERT WORK BY TEACHING



Nina Dimitrieff, the Russian Soprano

In addition to engagements already announced, Mrs. Nina Dimitrieff has been booked for concerts with the Philadelphia Choral Society; the Cincinnati Symphony Orchestra in Pittsburgh, Jersey City, Utica, N. Y., with the Mendelssohn Club in Chicago, the Cincinnati Orpheum Club, and in many other cities. She will also coach Russian songs and arias, having decided to give a limited amount of time to instructing singers who desire to obtain the correct interpretations and traditions of the works of the great Russian composers. The fact that Russian music has obtained such a great hold on the American public is ample proof of the need of such work, she believes.

LOS ANGELES GIVES AMATO BIG WELCOME

Sings to Capacity Audience at Auditorium—Some Operatic Offerings

LOS ANGELES, CAL., Oct. 29.—At last the musical season of 1911-12 is really opened in this city, the "openers" being Pasquale Amato, Gilda Longari and Fernando Tannara. Of course, rumors of Amato's beautiful voice had preceded him, as well as reports of his success in the "Girl of the Golden West," and even the general public, generally ignorant of any but the more sensationally advertised musical names, was eager to hear this brilliant baritone.

Manager Behymer had taken his two Philharmonic courses of concerts to the Auditorium this year, being chased out of the Simpson Auditorium by the odor of sanctity. At Simpson he has had a seating capacity of about 1,300, and at times he had to have driven into the walls pegs upon which to hang his late comers in the case of concerts by such singers as Schumann-Heink and Calvé and for violinists like Kubelik. But still, 1,300 would look pretty small in a house that seats 3,000, as the big Auditorium does.

So it was a question as to how the voice of the baritone would be affected by the empty seats and how much echo there would be. But, bless you, there weren't any empty seats to speak of! The audience was about double that which would have made Simpson groan with its plethora and Amato had a glorious greeting.

The first number told what a treat was before his auditors and they leaned forward in happy expectation—an expectation which was fulfilled as the program progressed. It is not necessary to repeat his program here, as the same probably is

given across the country and back again. It is sufficient to say that a simple announcement of "Amato again" will fill any auditorium in Los Angeles.

By the way, one musical "critic" said the next morning in his paper that it was a good thing Mme. Longari was on the program, as the audience couldn't have stood a whole evening of Amato—and this when the audience to a man refused to leave the house after the last number until Amato had returned and sung the Toreador's song, following the "Pagliacci" prologue. And had there been hopes of more the audience would be there yet!

Another baritone—and a good one, too—gave a recital at Blanchard Hall Saturday evening before a good sized audience. Anthony Carlson is a local teacher and singer who has not been in the city long, but is making a place for himself in the front rank of its singers. He had an English-speaking audience but his program was largely in German. The audience waited patiently until the closing group to hear some stories—what else are songs—told in English. And they were told and, when the very quantity of tone did not overcome the enunciation, clearly pronounced. His "Where'er You Walk," by Handel, was deliciously sung and the Maude White "King Charles" was given with a boisterous martial swing fitting the words.

The Columbia Musical College has made a good stroke of business in securing Henry Schoenefeld to take charge of its theory department.

Harry Girard has changed the name of his institution from the "Institute of Vocal Physiology" to the "Los Angeles Musical College" and has secured Vernon Spencer to take charge of the piano department.

The first opera of the season is scheduled for November 5, when the Lambardi company comes to the Majestic Theater for a two weeks' season. The later operas offered on the first week's bill are "Mme. Butterfly" and "Samson and Delilah." "Thais" is promised for the second week. But of these operatic promises—Los Angeles has learned to take "Trovatore" and "Carmen" as substitutes and be thankful for that much.

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STRANSKY MAKES A SUCCESSFUL DEBUT

(Continued from page 1)

Press Comments on Mr. Zimbalist's Début

He is one of the most excellent violinists heard in recent years by New York's music lovers. His tone is full, round, pure and luscious. He is very young, about 22 years of age, but he shows a large measure of artistic maturity. His playing is intrinsically musical and is governed by fine taste. His technique is great and in all its departments, from the sparkle of the staccato to the broad singing of his exceptionally beautiful cantilena, it was easily adequate to the demands of the music.—Mr. Henderson in *The Sun*.

The soloist was Mr. Efreim Zimbalist, and his appearance was fraught with more significance than any other violinist who has visited New York in a good many years. He is a young man, but he is already a virtuoso in the best sense of that word of the first rank; a mature artist, who can stir feelings that it is not given to many to touch.—Mr. Aldrich in *The Times*.

Mr. Zimbalist is a fine acquisition from every point of view—a violinist with a peculiarly pure and golden quality of tone, an artist every inch of him, a musician in all his instincts, in intelligence, in feeling, in his strong, easy, graceful, reposeful, self-reliant bearing, master of an irreproachable technique and impeccable taste, of most ingratiating purity of intonation.—Mr. Krehbiel in *The Tribune*.

Mr. Stransky's Second Program

Josef Stransky did not gratify critical curiosity at the second Philharmonic concert last Sunday afternoon by including on his program any work of such character as to call forth fullest measure of his individuality or to give broadest scope to his interpretative powers. The four numbers were Weber's "Euryanthe" overture, Svendsen's tone poem, "Zorohayda," the Tschai-kowsky Violin Concerto—with Zimbalist again as soloist—and Goldmark's "Rustic Wedding" Symphony. But while one anxiously awaits the opportunity to hear Mr. Stransky's idea of such things as Tschai-kowsky's "Pathetic," Liszt's "Faust" or one of the larger Beethoven symphonies the quality of his doings is already such as to justify a fairly definite verdict. Mr. Stransky is a great conductor. And the question to be decided is no longer respecting mere efficiency, but of fixing the degree of his greatness.

His work on Sunday strengthened the best opinions formed the previous Thursday. There is no longer the slightest question of his absolute mastery of his forces and of the superb authority with which he holds the orchestral reins. There is not the slightest doubt of the potent magnetism of personality by which he sways both his players and his audiences. In his readings are virility, elasticity, red blood, brimming vitality, tenderness and poetry. There is no suggestion of the human metronome about this conductor, though it should not be imagined that his temperamental qualifications are unbacked by strong intellectual assets.

Insistence upon subtleties of shading is one of Mr. Stransky's strong points. Such an ethereal pianissimo as that in which the orchestra delivered the tomb motive in the "Euryanthe" overture suggests some of the effects in the line of extreme softness achieved on the piano by de Pachmann.

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The rest of this work was played on the whole with fine spirit and fervor.

It speaks volumes for the conductor's abilities, moreover, that he was able to make the Svendsen composition as interesting as he did. It is charming in respect to shimmering orchestral colors and eerie effects, but its actual musical content is exceedingly tenuous. It contains at least one fine outburst for full orchestra, and of this Mr. Stransky made the most. Fortissimos are unquestionably one of his fortes. Of Goldmark's delightful symphony he gave a rendering that abounded in vivacity, spirit and charm. Exquisitely tender was the "In the Garden" division; while only a true Bohemian could have done such full justice to the bounding rhythms of the Bohemian dance in the finale. Mr. Stransky has rhythm to his finger tips. Contrary to his practice at his debut, he conducted everything from the score on Sunday. The orchestra's playing was brilliant.

Superlatives will not convey an adequate idea of the playing of Efreim Zimbalist. In a vehicle far worthier of his art than the concerto with which he made his debut he totally overwhelmed even his most blasé hearers, and after the concerto was recalled to the stage innumerable times and madly applauded for more than five minutes. It was violinistic art in its loftiest manifestation. One marvels at the wonders this boy may accomplish as he grows older, considering the maturity of his work at twenty-two. In the case of such a player the hearer forgets that such a matter of technique is of this world. So unerring is his intonation, for one thing, that one fairly doubts he could lapse from the pitch even if he wanted to. H. F. P.

ZIMBALIST A SENSATION AT PHILADELPHIA DÉBUT

Russian Violinist Scores Heavily with Big Audience—Recitals by Bispham and Evan Williams

PHILADELPHIA, Nov. 6.—One of the chief events of last week was the Philadelphia debut of Efreim Zimbalist, the young Russian violinist, who appeared at the first invitation concert of the season by the Young Men's Hebrew Association, ably assisted by Leona Clarkson Grugan, pianist, before an audience which filled the New Century Drawing Room to overflowing. He played York Bowen's Suite in D Minor, Bruch's

Scotch Fantaisie and several shorter compositions, making a success that was of the "sensational" variety. Zimbalist's mastery of the violin is complete, and he plays with wonderful verve and authority, while the finer and more sympathetic qualities are ever present.

David Bispham delivered with all his accustomed artistry a long program of songs, all in English, in Witherspoon Hall, last Tuesday evening, one of the features of his program being the reading of Tennyson's "Elaine," with a felicitous musical accompaniment by Ada Weigel Powers, who was at the piano.

Another delightful song recital was that given by H. Evans Williams, also in Witherspoon Hall, on Thursday evening. Mr. Williams sang with the artistic style and finish that have made him one of the most famous of America's concert and oratorio tenors. His first number was Gounod's "Lend Me Your Aid" and his last "Sound an Alarm," by Handel, and in between came a variety of songs exquisitely sung, including two song cycles, "Eliland," by Von Fielitz, and Beethoven's "To the Distant Beloved."

T. Foster Why, a Philadelphia basso, who is studying in Paris, has been appointed solo bass in the American Church in that city. When in this country Mr. Why was a pupil of Perley Dunn Aldrich, one of Philadelphia's best-known vocal teachers. A. L. T.

MR. WERRENATH'S TOUR

Baritone to Appear Throughout the United States This Season

Beginning with his New York recital a fortnight ago, Reinald Werrenrath entered a season that promises to be the busiest yet experienced by this busy young baritone. With Alma Gluck and Efreim Zimbalist he appears at a concert in Union Hill, N. J., this Sunday, November 10. On the 16th he is the soloist at the opening concert of the Clef Club, Buffalo, and on the 21st he appears with the Philharmonic Orchestra of Hartford, Conn. Early in December he sings the title rôle in a performance of Max Bruch's "Frithjof" with the Brooklyn Sängerbund, and in the same month he gives a song recital in Hackensack, N. J., sings at a musicale in Delmonico's and appears shortly afterward with the Ladies' Chorus of Scranton, Pa. Many engagements have been booked for Mr. Werrenrath in the New

Year by his managers, the Quinlan Agency. Among the most important may be mentioned: recitals in Newport, R. I., and in Philadelphia; a two days' festival in Ottawa, Can.; an appearance with the B Sharp Club of Utica, N. Y., and a Western recital tour in the month of March for which dates are already settled which will take Mr. Werrenrath as far West as Colorado Springs, Col.

A BROOKLYN MUSICALE

Noted Local Artists Appear in Program at Mr. Hassell's Studio

A successful musicale recently given at the residence-studio of Irwin E. Hassell, in Marcy avenue, Brooklyn, was participated in by several of Brooklyn's best-known artists. Mr. and Miss Hassell opened the program with the Overture to Egmont, which was followed by Frank X. Doyle in a group of songs including Cadman, Spross and Strickland; the latter's "My Jennie" proved sparkingly popular with the audience. Max Jacobs played two numbers, accompanied by his brother, who is a pupil of Mr. Hassell. Another pupil, Bessie Smith, reflected great credit upon Mr. Hassell in her playing of the Saint-Saëns Concerto in which she displayed splendid command of her resources.

Graham Reed closed the program with a group which showed his voice and his musical intelligence to ideal advantage. His enunciation in both English and French is admirable.

To Conduct Musical Pilgrims Through Europe

Henry L. Gideon, the American pianist and lecturer on musical subjects, will during the coming Summer again head a music tour similar to the one which he conducted this year. He will co-operate with the Bureau of University Travel and will use their methods of handling parties and studying European civilization. The special features of the tour will be a visit to Dresden during the Art Congress to be held in that city, attendance at the Wagner performances in Munich and a visit to the Benedictines of Solesmes at Quarr Abbey, on the Isle of Wight, besides daily music talks en route. While the tour will lay special emphasis on music it will also include all the usual travel interests.

ELEANOR SPENCER'S

Brilliant Success as Soloist with the London Symphony
under Nikisch

LONDON PRESS OPINIONS:

THE TIMES, London, June 13th, 1911.

Miss ELEANOR SPENCER played the solo part in Beethoven's C Minor Concerto, and the whole was played with excellent finish, a clean, sympathetic touch, and evident grasp of its intellectual qualities.

DAILY TELEGRAPH, June 13th.

The first part of the programme consisted of . . . and Beethoven's Pianoforte Concerto in C minor, the solo part of which was played with excellent feeling and charming delicacy of touch by Miss ELEANOR SPENCER.

STANDARD, June 13th.

Few concerts of the London Symphony Orchestra given during the season that has just closed have surpassed in interest and variety the last on the list given at Queen's Hall last night. Its special attractiveness was due to several causes: Mr. Arthur Nikisch was the conductor, a lady pianist made a remarkable début. Miss ELEANOR SPENCER, the newcomer, followed with Beethoven's C Minor Concerto, and at once sprang into favour by the dignity and reposefulness of her style, fluent technique and clear Pugno-like touch.

DAILY CHRONICLE, June 17th.

Among other individual performances during the past week we

Miss SPENCER should be heard in the Concert Room.

REFEREE, June 18th.

This was succeeded by Beethoven's Concerto No. 3, the solo part of which was played with a clearness, technical command and acumen by Miss ELEANOR SPENCER that made prominent the best qualities of the work.

THE STAR, June 13th.

Miss ELEANOR SPENCER played the solo part of Beethoven's Concerto fluently and with decision. She phrases intelligently and with a nice observation of light and shade.

THE MUSICAL STANDARD, June 17th.

Miss ELEANOR SPENCER was the soloist in Beethoven's Pianoforte Concerto No. 3. There is a certain personality in her playing. She plays with feeling, but does not exaggerate. She is a sincere exponent. Miss SPENCER deserves every encouragement and should have a successful musical career.

DAILY EXPRESS, June 13th

Miss ELEANOR SPENCER made a notable début in Beethoven's C Minor Concerto.



must mention that of Miss ELEANOR SPENCER at the London Symphony Orchestra Concert. Her rendering of the solo part of Beethoven's Third Pianoforte Concerto was a very finished one and distinguished by a straightforward simple style of interpretation.

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MONTREAL'S SECOND OPERA SEASON ON

Puccini's "Manon," Opening Attraction, Heard for First Time in Canada

MONTREAL, Nov. 6.—The second season of the Montreal Opera opened with the utmost *éclat* this evening with the performance of Puccini's "Manon Lescaut" for the first time in Canada, the event being made the occasion of a great demonstration of affection to Jacchia, the conductor; Ferrabini, the dramatic soprano; Colombini, the tenor, and other members of last year's Italian company. The performance was smooth and powerful throughout, and the artists were clearly inspired by the warmth of their welcome. It is somewhat too early to form a definite estimate of the state of the company in comparison with last year, especially as most of the changes are on the French side, which is to be heard in "Faust" and "Carmen" later in the week; but the orchestra, excellent as it was last year, is undeniably richer and more responsive.

The announcement was made on Saturday that Beatrice La Palme, the brilliant young Canadian singer, who has for several years been a prominent member of the Opéra Comique and of Covent Garden, will be included in the forces of the Montreal Opera. She will make her first appearance this Thursday as Micaela in "Carmen," thus making a cast which could hardly be surpassed on any stage in America, uniting as it will the voices of Edmond Clément, Fely Dereyne, Beatrice La Palme and Cargue, with Montreal's own contralto, Olga Pawloska.

As for Beatrice La Palme, her second recital, on Friday last, only deepened the impression she had already made, as a singer with few notable qualities of voice but with extraordinary intelligence and art in the use of it and a marvelous gift for the conveyance of feeling. She is perhaps the most "interesting" singer that Canada has yet produced; she was a violinist before she was a singer, and there is much of the art of the stringed instrument in her manipulation of her voice.

Orefice's "Chopin," which was to have been given last year but was crowded out, is already in rehearsal and will probably have its *première* in the third week of the season. K.

Pepito Arriola's Tour

Pepito Arriola, the young Spanish pianist, will have more than twenty engagements in November. His appearances this month will be in London, Ont., Brantford, Ont., Arian, Detroit, Ann Arbor and Saginaw, Mich.; Alliance, Cleveland, Newark and Portsmouth, O.; Altoona, Erie, Leb-

FACULTY AND GRADUATES OF ZIEGLER SCHOOL



—Photo by Mishkin Studios.

Ziegler Institute Faculty and Graduates—From Left to Right, Back Row: Walter L. Bogert, Ludwig Wielich, Dr. Archer Hood, Gardner Lamson, Brewer Brown and Edward Berge, Examining Board; Center: Mme. Anna Ziegler, Director; Lower Row: Esther M. Kendig, Blanche Thine, Beunite Earl, Elsie Ray Eddy, Graduates.

THE Ziegler Institute of Normal Singing, incorporated, which has the legal right to give certificates and diplomas, opened its season with the examination of five graduating teachers of singing, four of whom received the passing grade of ninety per cent. and will receive their diplomas. Those who passed were Esther M. Kendig, Beunite Earl, Blanche Thine and Elsie Ray Eddy.

These pupils have already had practical experience in teaching under the supervision of the school and have also had a complete course in voice diagnosis. The examination consisted of papers by the graduates

anon and McKeesport, Pa.; New Haven, Hartford and Meriden, Conn.; Poughkeepsie, N. Y., Northampton, Mass., and Wheeling, W. Va.

"Thaïs" Opens Baltimore Opera Season

BALTIMORE, Nov. 7.—Baltimore's season of grand opera opened auspiciously to-night with a large and socially brilliant audience in attendance. A fine performance was given by the Chicago-Philadelphia Opera

Company of Massenet's "Thaïs," with Mary Garden in the leading rôle and Campanini conducting.

on the subject "How to Cultivate the Natural Voice." These papers as read by each graduate formed the basis for queries by the examining board, consisting of Edward Berge, Walter Bogert, Brewer-Brown, Dr. Archer Hood, Gardner Lamson and Ludwig Wielich.

After the examinations all of the students sang songs illustrating their ability as performers upon which they were graded and which had much to do with the passing of the pupil. The theoretical and practical work of the students showed thorough training and a good knowledge of the subject.

Heinemann on Way Here

Alexander Heinemann, the German *lieder* singer, sailed on the *George Washington* on November 4 and is due in New York the 13th. Mr. Heinemann will open his season November 19 with the Arion Club in New York.

GADSKI AGAIN IN NEW YORK RECITAL

Capacity Audience Applauds Soprano at Carnegie Hall—Flowers Piled High on Piano

Johanna Gadski is one of those exceptional artists whose recital work commands as much popular admiration as her operatic accomplishments. And so when the soprano gave her annual New York recital in Carnegie Hall on Tuesday afternoon there was a capacity audience, an ovation and more flowers than the top of the piano would accommodate. Her program, which can scarcely be described as equal to some of those she has presented in the past, was as follows:

"Dein Rath ist wohl gut," Grieg; "Midsummer Lullaby," MacDowell; "Frühlingslied," K. Schindler; "Silent Years," E. Schneider; "Loreley," "Jugendglück," Liszt; "Nacht und Träume," "Haiden Röslein," Schubert; "Meine Rose," "Schneeglöckchen," Schumann; "Mädchenlied," "Das Mädchen spricht," "Auf dem Kirchhof," "Frühlingstrost," Brahms; "Murmeln des Lüftchen," Jensen; "Meine Liebe," Alwin S. Wiggers; "A Laughing Song," (Blake) Leo Smith; "Last Night I Heard the Nightingale," Mary T. Salter; "Maiden and Butterfly," D'Albert; "Love is the Wind," Alex. MacFayden.

Mme. Gadski understands fully the exactions of the concert platform. She has in the past few years acquired the requisite *finesse* and refinements of song delivery and shows commendable variety in her treatment of divergent styles of *lieder*. She possesses the secret of grasping the poetic essence of her songs and of disclosing to best advantage their emotional content, her execution revealing temperament and subtlety of perception. A flaw, however, which mars occasionally the effectiveness of her delivery is her tendency toward indistinctness of enunciation.

Mme. Gadski was not always in her best voice Tuesday, her upper notes sounding at times forced and strident and the lower ones sometimes characterized by a certain throatiness of emission. Her pianissimo and *mezzo voce* were, however, of exquisite quality and carrying power, as usual. She was particularly successful in MacDowell's "Midsummer Lullaby," in Liszt's "Loreley"—which she gave with splendid dramatic force—in Schubert's "Haiden Röslein," with its delicate humor, and Brahms's "Auf dem Kirchhof," which she sang with such deep impressiveness as to necessitate a repetition. Jensen's lovely "Murmuring Zephyrs" she did with rare tonal beauty, and as much must be said of her rendering of the two Schumann songs and Mendelssohn's "On the Wings of Song," which she sang as an encore to her first group.

Edwin Schneider played the accompaniments with finish and artistic discretion.

H. F. P.

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INTERESTING DATA FROM

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The Catholic Oratorio Society of New York will give this season its eighth oratorio, Felix Nowowiejski's "Quo Vadis."

Hugo P. Goodwin of St. Mark's Episcopal Church, Chicago, gave a recital last week with Norman E. Rose, basso, as vocal soloist.

Two songs of Mary Helen Brown's, "Love's Way" and "Like Stars in Heaven," were sung in Chicago recently by Gertrude Kastholm.

The United States Marine Band, under William H. Santelmann, was heard in Spartanburg, S. C., on October 27. Its program was devoted to works by Weber, Liszt, Donizetti and Santelmann.

During November John Barnes Wells, the tenor, will appear in recitals in Mauch Chunk, Scranton, Wilkesbarre, Binghamton and New York City with Mary Jordan, contralto, and Annie Louise David, harpist.

Under the direction of Professor Charles H. Farnsworth a series of Thursday afternoon recitals and musical lectures in Milbank Chapel, Teachers' College, New York, was begun this week with Edgar Stowell, violinist, as soloist.

The Philharmonic Orchestra of Hartford, Conn., has engaged Reinald Werrenrath, the well-known baritone, as soloist for the opening concert November 21. The orchestra is under the direction of Robert H. Prutting this season.

Frances Greene, pianist of New York, has just returned from Boston, where she played with much success. A pupil of Miss Greene's, Dr. Cromley, sang on Tuesday, November 7, at the banquet of the Rainy Day Club, at the Hotel Astor.

W. Waugh Lauder, who claims to be originator of the lecture-recital and is now a member of the Cosmopolitan School of Music in Chicago, gave his first talk on the "Development of the Opera" recently, following it with the last five sonatas of Beethoven.

Mme. Ernestine Schumann-Heink was the bright star of a musicale given by the Briarcliff Lodge Association, Briarcliff Manor, N. Y., on November 3. She was in excellent voice and had to respond to encores from an enthusiastic society audience after every number.

The choir of Grace Church, Millbrook, N. Y., with the assistance of several friends are actively engaged in rehearsing for an early production of Sullivan's opera, "Pinafore," in the Thorne Memorial Hall. George Musgrove, the organist and choir-master, is conductor.

Mr. and Mrs. Edward P. Meany gave a musicale at their home, Alnwick Hall, Convent, N. J., on November 3, at which the soloists were Mme. Alma Gluck, Edmond Clément, Efreim Zimbalist and George Barrère. The orchestra was under the direction of A. Ruthmeyer.

A varied recital at the Peabody Conservatory, Baltimore, was given November 1 by students under Director Harold Randolph, Ernest Hutcheson and Bart Wirtz. Those taking part were Fredericka Perlman, Elizabeth Winston, Mabel H. Thomas, pianist, and Sam Sevely 'cellist.

Theodor Bohlmann, the Cincinnati pianist, gave a Liszt lecture recital at Granville, O., recently before students and faculty of the Dennison Conservatory of Music, and later appeared in a series of concerts arranged by Frank E. Edwards at the University in Vincennes, Ind.

Harry M. Gilbert, the accompanist for David Bispham, has been granted leave of absence by his church in order that he may accompany Mr. Bispham on his extended tour to the Pacific Coast. On completion of the tour Mr. Gilbert will resume his duties as organist and choir-master.

A Buffalo pianist, Florence Ralph, who has recently returned from studies in

Munich, gave a recital in her home city on October 24 which won admiring comments from local critics. She played compositions by Bach, Beethoven, Schumann, Chopin, Debussy, MacDowell and Saint-Saëns.

"Not every one may become an artist, but all may be taught to sing or play artistically," is the thought that heads the program given by Ida Hagerty-Snell, a music teacher of No. 135 Taylor street, San Antonio, Tex. Mme. Snell's pupils were heard on October 25, her first concert of the season.

Gatty Sellars, the English organist-composer, and William Short, the king's trumpeter, recently appeared in concerts in Ottawa, St. John and Quebec, Canada. In every instance the recitals were successful and the various critics comment favorably on the playing of both musicians and the novelty of the programs.

A new society has been formed in Washington, D. C., by the name of the "Cour," under the supervision of Mrs. Susanne Oldberg, directed by Mr. Palmer, who has staged and directed many of the Savage attractions. The object of the organization is to give ease and grace to vocal students in their stage appearances.

Geraldine Farrar and Edmond Clément appeared at Court Square Theater, Springfield, Mass., November 2 in a joint recital. Songs and duets varying from a light lyrical to a profound operatic character were given. The audience showed a distinct preference for the French lyrics, which were presented with fine grace.

Ella Kuhn, pianist, and Mrs. Walter Moore, contralto, gave a recital before the Ladies' Musical Club of Sedalia, Mo., on October 25. The program offered Beethoven's "Appassionata," a Hiller concerto and shorter piano works by Weber, Herbert and Nevin. The songs were by Beethoven, Liszt, Schubert, Bizet, Hawley, Loomis and Lohr.

The Kunkel Concerts, inaugurated and managed by the veteran St. Louis musician, Charles Kunkel, began in that city last week at the Wednesday Club Auditorium. Mr. Kunkel, although past the three score and ten age, played the "Moonlight Sonata" of Beethoven with much feeling. He was assisted by Violet and May Gardner, singers, of St. Louis.

Kajetan Attl, harp virtuoso, who recently went to Denver as a resident, made his first public appearance there in a concert at the Woman's Club on October 19 and the local critics pronounced him a master of his instrument. Zhay Clark, a Denver harpist; Dr. Vere Richards, tenor, and Messrs. Lundberg, violinist, and F. Y. Houseley, 'cellist, assisted Mr. Attl.

A Liszt program was given on October 26 by the Woman's Music Club of Spartanburg, S. C. The participants included Mmes. Kirby and Peterson, Hutchins and Creitzberg, pianists, and Mrs. Blotcky, soprano, as well as a women's chorus. The program included the "Liebestraum," "Regatta Veneziana," "Loreley," "Galop Chromatique" and several Wagner transcriptions.

Encouraged by the success of their first performance of "The Mikado," the amateur vocalists of Bridgeport, Conn., gave a second production of the perennial comic opera on November 3. The performance was enthusiastically received and the costumes, scenery and singing were all of the highest order. Stanley Bearn, W. A. Tomlinson, Ada Tuck, Mrs. L. T. Warner were prominent in the cast.

Charles Wesley Kettering, the Denver baritone, sang the von Fielitz "Eliland" cycle before the Friday Music Club at Boulder, Col., on October 24. J. C. Wilcox prefaced the performance by a talk on "English Song Text for English Speaking Audiences." Mr. Kettering used Mr. Wilcox's lyric translation of the original German text of this cycle. Mrs. Wilcox assisted at the piano.

A joint recital will be given in Steinert Hall, Boston, on November 23 by Ethel Altemus, pianist, and Philip Spooner, tenor. Miss Altemus has played with the Philadelphia Symphony in recent years and as a pupil of Leschetizky has won success for her art. In Mr. Spooner, who this year makes his first claim for public recognition, America has another aspirant for honors as a tenor.

The recent pianoforte recital commemorating the one hundredth anniversary of Liszt's birth, given by Wilhelm Kraupner at the Conservatory of Music of Cincinnati, inaugurated the season's series of faculty concerts at that institution. Mr. Kraupner presented a galaxy of Liszt's representative compositions and proved sincere musicianship in his manner of presenting his program.

In his organ recital last Sunday at the College of the City of New York Professor Samuel A. Baldwin played the following program: Sonata in C Minor, Mendelssohn; introduction to third act of "Die Meistersinger," Wagner; Prelude and Fugue in A Minor, Bach; Idylle, Bossi; Toccata in E Major, Bartlett; Largo from symphony "From the New World," Dvorak, and Triumphal March, Hollins.

At the two hundred and seventy-third dinner of the Hungry Club of New York, November 4, at the Hotel Flanders, the star of the after-dinner program was Madeleine Harrison, who gave a series of three classic dances. Miss Harrison is only sixteen, and this was her first public appearance. Sharing the honors with her was Elizabeth Brinsmade, contralto, in a group of English and German songs, accompanied by Mrs. Siegfried Schulz.

Howard W. Lyman, tenor, and W. Harvey Hewitt, pianist, both members of the faculty of the Ohio Wesleyan School of Music, gave a joint recital in Sanborn Hall, Delaware, O., on October 26. Mr. Lyman disclosed a voice of much charm and skillful handling, and gave pleasure in songs by Giordani, Martini, Liszt, Grieg, Schumann and Hahn. Mr. Hewitt's piano playing was artistic and he was heard to advantage in compositions of Baermann, Lie and Liszt.

Hamlin Hunt gave the last of his series of organ recitals in Plymouth Church, Minneapolis, October 30, before an audience which tested the full capacity of the church auditorium. His program was of more than usual interest, as it gave a hearing to a local composer, Victor Bergquist. Mr. Bergquist's Sonata in B flat major, which the composer has dedicated to Mr. Hunt, was the work in question. It revealed graceful melody and originality of conception.

The Matinée Musicale Club of Duluth, Minn., presented its first "closed" program of the season October 30, at the auditorium of the Y. W. C. A. The occasion was chiefly devoted to the works of Charles Wakefield Cadman, and was the second of a series of concerts devoted to the study of the works of American composers. The program, which was given under the direction of Mrs. C. P. Craig and Miss Mary Bradshaw, was unusually interesting and brilliantly presented.

The York, Pa., Oratorio Society and Schubert Choir, of the same city, began rehearsals last week for the 1911-12 season. The former is under the direction of R. H. Peters, Baltimore, and the latter under Henry Gordon Thunders, of Philadelphia. One hundred singers have been enrolled by the Oratorio Society and a cantata will be presented in mid-Winter in connection with a varied program. The Schuberts have ninety singers who will study part songs for the present.

Aloys Kremer, the young New York pianist who has been heard with success in various cities of Germany, and who has been the pupil of Arthur Friedheim during the last year, will arrive in New York on the Hamburg-American line steamer *Amerika* on November 11. He and Mr. Friedheim, with whom he spent last Summer in Munich, are traveling companions on this voyage. Mr. Friedheim has taken a great interest in young Kremer's career and predicts for him a brilliant future.

R. Jefferson Hall, organist and choir-master of St. Mark's Episcopal Church, Denver, has just inaugurated a series of organ recitals at the church, playing six MacDowell compositions, a Sortie by Bruce Steane and Rogers's "Reverie," besides accompanying the choir and soloists. Two numbers by the full choir served to illustrate the improvement in that body since Mr. Hall's advent as choir-master. The soloists were Helen Harrison, soprano;

Charles Brown, tenor, and Helen Bruhn, organist, Mr. Hall's pupil and assistant.

Henry Bethuel Vincent, organist during the Summer at Chautauqua, N. Y., began a lecture and concert tour at Springfield, Mo., on November 7. This tour will take him through Kansas and Wyoming to Denver, Col., and from there through Nebraska, Oklahoma, Arkansas, Illinois, Michigan and Ohio, a five weeks' tour. These lecture-recitals, called "Organ Talks on the Art of Listening," are illustrated at the instrument and find their special audience in schools, colleges and clubs. The programs cover a wide range of music, from the classic to the modern.

Sydney Lloyd Wrightson recently directed a chorus of eighty voices at the Foundry M. E. Church, Washington, D. C., at the Sunday evening service, Walter C. Armacost presiding at the organ. The program was mostly devoted to the compositions of Richard Wagner, the pastor, the Rev. Dr. Wedderspoon, delivering an address on "The Spiritual Lessons from the Life of Richard Wagner." This was a rather unusual manner of combining music and religion in a consideration of the great composer. Solos were sung by Gertrude Reuter and Sydney Lloyd Wrightson.

Music as an aid to teaching and as an effective means of stirring dull child minds to activity was discussed at the first meeting of the season of the Federation for Child Study, held in the Society for Ethical Culture Building, in Sixty-fourth street, New York, November 1. Three hundred women were in attendance and the speakers were Calvin Brainerd Cady, music lecturer in Teachers' College, Columbia University, and Alys Bentley, supervisor of music in the Washington, D. C., public schools. P. W. Dykema, musical instructor in the Ethical Culture School, was chairman.

Edwin W. Glover is entering upon his eleventh year as director of the Orpheus Club of Cincinnati and intends to produce this season Dudley Buck's "King Olaf's Christmas," Thayer's "Prince Rupert's Men," Henry Husa's "O Captain! My Captain!" and the "Fool's Prayer." It is also possible that the club will do Ruffner's four "Cowboy Songs." Following its policy of presenting soloists new to the Cincinnati public, the club will introduce such artists as Nina Dimitrieff, the Russian soprano; Arthur Middleton, bass baritone, and Charles Hackett, tenor. This is the club's twentieth season.

Tom Karl, the tenor, who has been heard on the operatic stage for more years than many music-loving people can remember and who has made tours with the most famous opera companies of the world, has retired to private life and is now a member of the faculty of the Conservatory of Music at Rochester, N. Y. During his career on the stage Mr. Karl has studied and sung more than 150 operas with many of the greatest artists of the time, such as Galetti, Antoinetta Frizzi, Carolina Ferni, Theresa Titjens, Pauline Lucca, Christine Nilsson, Annie Louise Carey, Adelaide Phillips, Ilma di Murska, Marie Rose, Clara Louise Kellogg, and others.

Adele Meade, violinist, was heard in recital in Baltimore, October 27, playing Max Bruch's Violin Concerto, op. 44; a Gavotte by Jos. Gossec, "Liebesfreud," by Fritz Kreisler, and the Dvorak Sonatina, op. 100. Miss Meade displayed excellent technique. She was assisted by Roberta Glanville, soprano, who sang an aria from Massenet's "Hérodiade" and other selections. A male quartet from the Musical Art Club sang several numbers. The quartet was composed of Charles F. Henry, first tenor; John P. Tingle, second tenor; William G. Horn, baritone; Richard F. Fleet, basso. Florence M. Giese was the accompanist. The recital was given under the auspices of G. Fred. Kranz, president of the Musical Art Club.

Edward Strong, the New York tenor, filled several engagements during October in concerts and recitals. Among these was a concert at Norwich, Conn., and one at Hackensack, N. J. His second recital at Vassar College, Poughkeepsie, occurred on the 18 of October, and he also sang several groups of songs at the first meeting of the Dutchess County Music Teachers' Association in that city. On October 20 he gave his third recital for the students of Miss Mason's school in Tarrytown. In the near future he will sing the "Messiah" at Worcester, O., the "Messiah," "Hymn of Praise" and a recital at Ohio University, Athens, O.; the "Messiah" in Cleveland, O., the "Swan and Skylark" in Hamilton, Ont., and engagements in Newark and Jersey City.

WHERE THEY ARE

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Arriola, Pepito—Ann Arbor, Mich., Nov. 11; Saginaw, Nov. 12; Brantford, Ont., Nov. 13; Alliance, O., Nov. 14; Wheeling, W. Va., Nov. 15; Newark, O., Nov. 16; Portsmouth, O., Nov. 17; Cleveland, Nov. 19; McKeesport, Pa., Nov. 20; Erie, Nov. 21; Altoona, Pa., Nov. 22; Lebanon, Nov. 23; Poughkeepsie, Nov. 24; Northampton, Mass., Nov. 25; New Haven, Conn., Nov. 26; Hartford, Nov. 27; Meriden, Nov. 28.

Barrère, George—New Haven, Conn., Nov. 13; New York (Waldorf-Astoria), Nov. 16; Middlebury, Conn., Nov. 18; Bryn Mawr, Pa., Nov. 24; Princeton, N. J., Nov. 25; Belasco Theater, New York, Nov. 27; Baltimore, Dec. 15.

Bauer, Harold—Chicago, Nov. 17; Boston, Nov. 27; Carnegie Hall, New York, Nov. 30 and Dec. 1; Brooklyn, Dec. 3.

Beddoe, Mabel—Guelph, Can., Nov. 30; Toronto, Dec. 2; Providence, R. I., Dec. 19.

Carl, Dr. William C.—Brooklyn, Nov. 12; New York, Nov. 13; Brooklyn, Nov. 16; New York, Nov. 20, 27 and Dec. 4.

Cartwright, Earl—Worcester, Mass., Nov. 17.

Chase, Mary Wood—Chicago, Nov. 11.

Cheatham, Kitty—Kansas City, Nov. 17; Newark, Nov. 30.

Child, Bertha Cushing—Medford, Mass., Nov. 14; Boston, Dec. 1.

Ciaparelli-Viafora, Gina—East Orange, Nov. 18.

Connell, Horatio—Indianapolis, Nov. 17; Milwaukee, Nov. 20.

Connor, Edith Mae—Brooklyn, Nov. 24.

Consolo, Ernesto—Chicago, Nov. 19; Brooklyn Academy of Music, Nov. 29.

Cunningham, Claude—Nov. 12, Cincinnati, O.; Nov. 14, Rockford, Ill.; Nov. 16, Elgin, Ill.; Nov. 19, New York City; Nov. 21, Newark, N. J.; Nov. 23, Philadelphia, Pa.; Nov. 26, Cleveland, O.; Nov. 28, Battle Creek, Mich.; Nov. 30, Galesburg, Ill.

De Moss, Mary Hissem—New York, Nov. 29.

De Pachmann, Vladimir—Carnegie Hall, New York, Nov. 18.

Dimitrieff, Nina—Philadelphia, Nov. 21; Pittsburg, Nov. 28; Cincinnati, Nov. 30.

Dufault, Paul—Holyoke, Mass., Nov. 15; Cohoes, N. Y., Nov. 19; Scarsdale, N. Y., Dec. 16; Carnegie Hall, New York, Dec. 18; Huntington, L. I., Dec. 19; Hempstead, Dec. 20; Jamaica, Dec. 21.

Elliot, Michael—Newark, Nov. 25.

Fanning, Cecil—Waukesha, Wis., Nov. 11; Chicago, Nov. 13; Cincinnati, Nov. 16; Peoria, Ill., Nov. 20; Lincoln, Neb., Nov. 23; Boulder, Colo., Nov. 27; Denver, Nov. 28.

Finnegan, John—Brooklyn, Nov. 24.

Funk, Irene Armstrong—St. Catharines, Nov. 12; Niagara Falls, Nov. 13; Syracuse, Nov. 14; Watertown, Nov. 16; Pottsdam, Nov. 18.

Fultz, Margaret—Brooklyn, Nov. 24.

Ganz, Rudolph—Chicago, Nov. 19; Minneapolis, Dec. 1.

Gruppe, Paulo—Newark, Nov. 25.

Hargreaves, Charles—Pittsburgh, Nov. 16.

Heinemann, Alex—New York, Nov. 19; Baltimore, Nov. 21; Charlotte, Nov. 27; Cleveland, Dec. 7; Chicago, Dec. 10; Milwaukee, Dec. 12; Lawrence, Kan., Dec. 19.

Hess, Ludwig—New York (Carnegie Hall), Nov. 12.

Huss, Henry Holden—Akron, O., Nov. 19; Fremont, O., Nov. 21; Richmond, Va., Nov. 24.

Huss, Hildegard Hoffmann—Akron, O., Nov. 19; Fremont, O., Nov. 21; Richmond, Va., Nov. 24.

Janpolski, Albert—Newark, Nov. 25.

Kerns, Grace—Newark, Nov. 5; Paterson, Nov. 30; Jersey City, Dec. 3; Newark, Dec. 10;

Providence, R. I., Dec. 19; Troy, N. J., Dec. 20; Worcester, Mass., Dec. 26; Buffalo, Dec. 28.

Klibanski, Sergei—Oxford, O., Nov. 12.

Kubelik, Jan—Chicago, Nov. 11; St. Paul, Nov. 12; Winnipeg, Nov. 16; Regina, Nov. 18; Saskatoon, Nov. 20; Edmonton, Nov. 22; Calgary, Nov. 23; Lethbridge, Nov. 24; Spokane, Wash., Nov. 27; North Yakima, Nov. 28; Walla Walla, Nov. 29; Victoria, Dec. 1.

MacMillen, Francis—Chicago, Nov. 26.

Maconda, Charlotte—Buffalo, Nov. 13; Newark, N. J., Nov. 18; New York, Nov. 26; Battle Creek, Mich., Nov. 28.

Mason, Daniel Gregory—(Lecture recitals), Brooklyn Academy of Music, Nov. 20-27, Dec. 4, 11, 18.

May, Marion—Philadelphia, Nov. 17.

McCue, Beatrice—New York, Nov. 11; Utica, N. Y., Nov. 16.

Meek, Harold—East Orange, N. J., Nov. 18.

Miller, Christine—Syracuse, Nov. 14; New York, Nov. 16; Fairmont, W. Va., Nov. 22; Marietta, O., Nov. 23; Cleveland, Nov. 29; Minneapolis, Dec. 3.

Morena, Berta—Minneapolis, Nov. 17.

Oberndorfer, Max—Chicago, Nov. 15, 22 and 29.

Ormond, Lilla—Northampton, Mass., Nov. 16; Appleton, Wis., Nov. 18; Waukesha, Nov. 20; Wausau, Nov. 21; Racine, Nov. 23; Chicago, Nov. 30.

Ornstein, Leo—Providence, R. I., Nov. 13; Lowell, Mass., Nov. 17; Philadelphia, Nov. 25.

Parlow, Kathleen—Brooklyn Academy of Music, Nov. 11; New York, Nov. 12; Oberlin, O., Nov. 14.

Pilzer, Maximilian—New York, Nov. 25; Chicago, Dec. 15; Minneapolis, Dec. 16.

Rennyson, Gertrude—Lowell, Mass., Nov. 17.

Rider-Kelsey, Mme.—Nov. 12; Cincinnati, O.; Nov. 14, Rockford, Ill.; Nov. 16, Elgin, Ill.; Nov. 19, New York City; Nov. 21, Newark, N. J.; Nov. 23-24, Indianapolis, Ind.; Nov. 26, Cleveland, O.; Nov. 28, Battle Creek, Mich.; Nov. 30, Galesburg, Ill.

Rogers-Wells, Lorene—Pittsburgh, Nov. 16.

Rogers, Francis—New York Recital, Nov. 16; Newark, Nov. 17; Summit, N. J., Nov. 21; Farmington, Conn., Nov. 22; Newark, N. J., Dec. 6.

Russell, Gilbert—East Orange, N. J.—Nov. 18.

Schumann-Heink, Mme.—New York, Nov. 11; Brooklyn Academy of Music, Nov. 10; Newark, Nov. 14; Carnegie Hall, New York, Nov. 28; Buffalo, Nov. 30.

Sellers, Gatty—Ft. Williams, Nov. 13; Kenora, Nov. 14; Winnipeg, Nov. 15.

Shattuck, Arthur—Minneapolis, Nov. 12.

Shaw-Faulkner, Anne—Chicago, Nov. 15, 22 and 29.

Sherwood-Newkirk, Lillian—New York, Nov. 15.

Simmons, William—Brooklyn, Nov. 26.

Spross, Charles Gilbert—Poughkeepsie, Nov. 14; Ridgewood, N. J., Nov. 21; New York, Nov. 27; Paterson, N. J., Nov. 29; New York (Hotel Astor), Dec. 2 and 20.

Spalding, Albert—Buffalo, Nov. 13; Newark, Nov. 18; Hippodrome, New York, Nov. 19; Plainfield, N. J., Nov. 21; St. Louis, Nov. 24, 25; St. Joseph, Mo., Nov. 27; Chicago, Nov. 30, Dec. 8, 9; Boston, Dec. 11; Philadelphia, Dec. 12; New York, Dec. 13 (afternoon); Brooklyn, Dec. 13 (evening); Carnegie Hall, New York, Dec. 24.

Thompson, Edith—Salem, Mass., Nov. 14; Portsmouth, N. H., Dec. 13.

Truka, Alois—Brooklyn, Nov. 24.

Van Hoose, Ellison—Cleveland, Nov. 23.

Weber, Gisela—New York, Nov. 11; Atlanta, Ga., Nov. 19; Nashville, Nov. 23.

Werrenrath, Reinald—Union Hill, N. J., Nov. 12; Buffalo, Nov. 16; Hackensack, N. J., Nov. 19; Hartford, Conn., Nov. 21.

Wiederhold, Albert A.—Lowell, Mass., Nov. 17.

Winkler, Leopold—Brooklyn, Nov. 10; New York, Nov. 11; Brooklyn, Dec. 4; Newark, Dec. 11; Brooklyn, Dec. 19.

Whitehill, Clarence—Chicago, Nov. 20.

Williams, Evan—Boston, Dec. 19.

Wilson, Flora—Lansing, Mich., Nov. 14; Ishpeming, Mich., Nov. 17; Detroit, Nov. 20.

Wood, Anna Miller—Grand Rapids, Mich., Nov. 11; Indianapolis, Nov. 15.

Zeisler, Fannie Bloomfield—Chicago, Nov. 12; New York, Carnegie Hall, Dec. 2.

Zimbalist, Efrem—Boston, Nov. 14; Baltimore, Nov. 17; New York, Nov. 19; Chicago, Nov. 24 and Dec. 3.

Orchestras, Quartets, Choruses, Etc.

American String Quartet—Northampton, Mass., Nov. 15.

Balalaika Orchestra—Oberlin, O., Nov. 25.

Barrère Ensemble—Waldorf-Astoria, New York, Nov. 16; Belasco Theater, New York, Nov. 27; Baltimore, Dec. 15.

Boston Apollo Club—Boston, Dec. 19.

Boston Symphony Orchestra—Carnegie Hall, New York, Nov. 11; Northampton, Mass., Nov. 16.

Cincinnati Symphony Orchestra—Cincinnati, Nov. 17, 18, 24, 25; Akron, Nov. 28; Cleveland, Nov. 29; Pittsburgh, Nov. 30; Columbus, Dec. 1; Cincinnati, Dec. 8, 9; Terre Haute, Dec. 12; St. Louis, Dec. 13, 14; Cincinnati, Dec. 22, 23.

Croton Quartet, Frank—Jamestown, N. Y., Nov. 27; Kingston, Can., Nov. 29; Ottawa, Can., Nov. 30.

Flonsaley Quartet—Baltimore, Nov. 24.

Gamble Concert Company—Omaha, Nov. 13; Manhattan, Kan., Nov. 21; Fulton, Mo., Nov. 24; Pittsfield, Ill., Nov. 28; Tecumseh, Mich., Nov. 30.

Hahn Quartet—Philadelphia, Nov. 17.

Kneisel Quartet—Cooper Union, New York, Nov.

14; Chicago, Nov. 20; Brooklyn Academy of Music, Nov. 29.

Mannes Sonata Recitals—Belasco Theater, New York, Nov. 12.

Minneapolis Symphony Orchestra—Minneapolis, Nov. 12, 17, 19, 26; Dec. 1 and 3.

New York Symphony Orchestra—Century Theater, New York, Nov. 12, 19; Brooklyn, Nov. 26; New York, Dec. 3.

New York Philharmonic Orchestra—New York, Nov. 12 and 16; Brooklyn, Nov. 19; New York, Nov. 23, 24, 26 and 30, and Dec. 1; Brooklyn, Dec. 3.

Philadelphia Orchestra—Nov. 11, 17, 18, 24, 25 and Dec. 1 and 2.

Philharmonic Trio—Brooklyn Academy of Music, Nov. 18.

Rubinstein Club—New York (Waldorf-Astoria), Nov. 11.

Russian Symphony Orchestra—Carnegie Hall, New York, Nov. 18, 19, and Dec. 2, 3.

Sousa's Band—Nov. 11, Lincoln, Neb.; Nov. 12, Omaha, Neb.; Nov. 13, Des Moines, Ia.; Nov. 14, Grinnell, Ia.; Nov. 14, Marshalltown, Ia.; Nov. 15, Waterloo, Ia.; Nov. 15, Cedar Rapids, Ia.; Nov. 16, Muscatine, Ia.; Nov. 16, Davenport, Ia.; Nov. 17, Clinton, Ia.; Nov. 17, Dubuque, Ia.; Nov. 18, Beloit, Wis.; Nov. 18, Janesville, Wis.; Nov. 20, Sheboygan, Wis.; Nov. 21, Fond-du-Lac, Wis.; Nov. 21, Oshkosh, Wis.

St. Louis Symphony Orchestra—St. Louis, Nov. 11, 17, 18, 24, 25, and Dec. 1, 2.

St. Paul Symphony Orchestra—St. Paul, Nov. 14.

Thomas Orchestra—Chicago, Nov. 10-11; Nov. 17, 24 and 25; Dec. 1, 2, 8, 9, 15, 16, 22, 23, 29, 30.

Volpe Symphony Orchestra—Carnegie Hall, New York, Nov. 28.

Young People's Symphony Orchestra—Brooklyn Academy of Music, Nov. 11; Carnegie Hall, New York, Nov. 25.

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